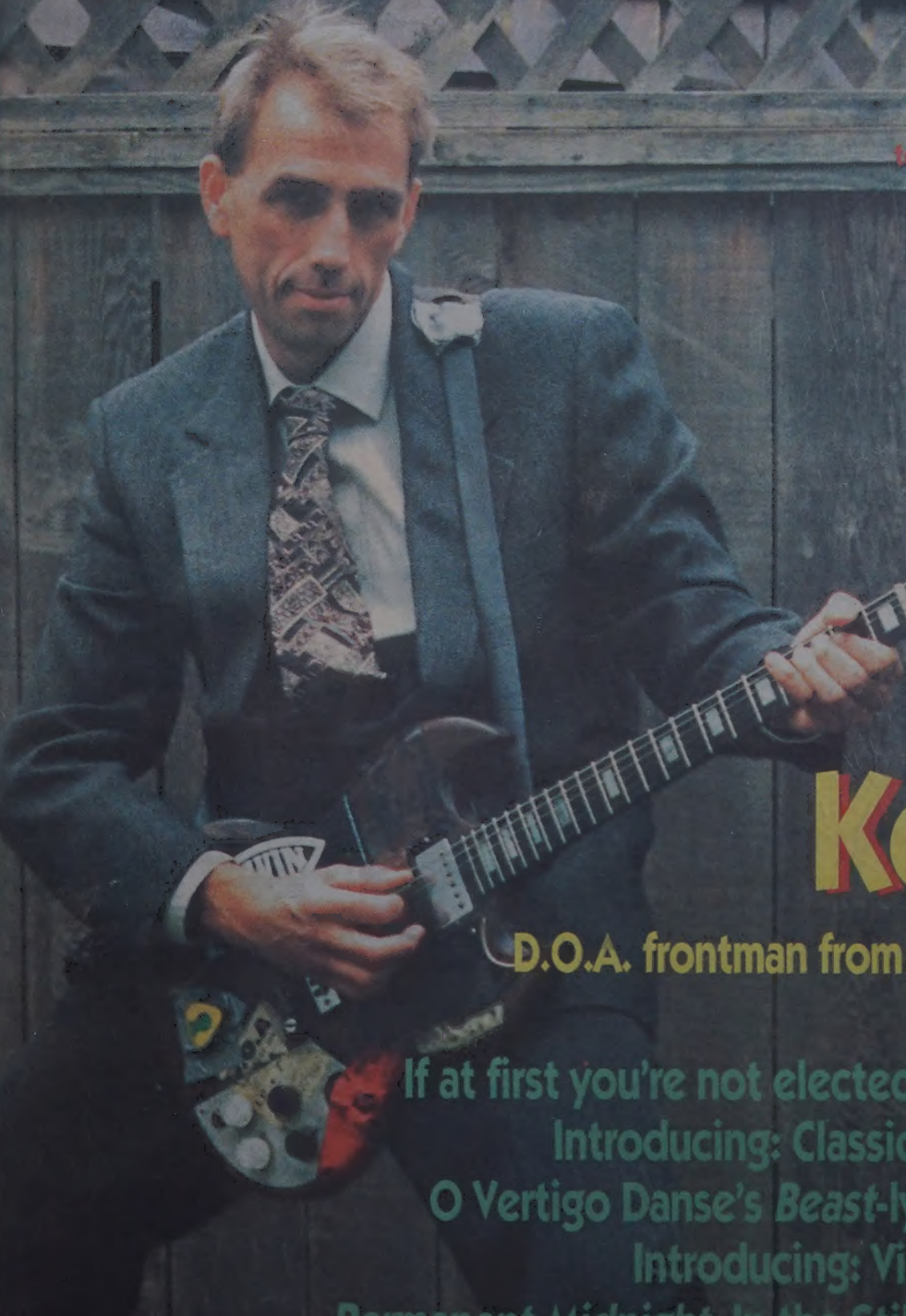


Vue

WEEKLY



Vue Weekly's guide
to good eating • 39-43



Joe Keithley

D.O.A. frontman from punk to professional

By Steven Sandor • 21

If at first you're not elected, run, run again • 9

Introducing: Classical Music Notes • 26

O Vertigo Danse's Beast-ly choreography • 28

Introducing: Visual

Permanent Midnight: In the Still

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Or visit our Web site at:

www.canada.gc.ca

The Youth Information Initiative

This service provides young people with job market information so they can make decisions about their education and careers. Information is available through a Web site, a toll-free information line, local information exhibits, Youth Link, a directory of Government of Canada programs for youths, and seminars and conferences held in communities throughout Canada.

Canada



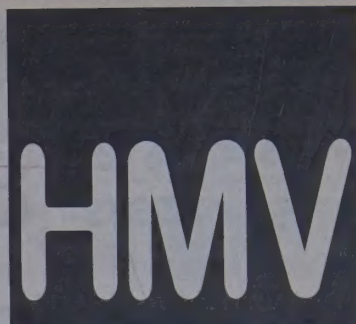
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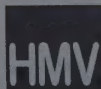


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11 a.m. Brunch

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Doors at 10:30, Brunch at 11:00, Performance at 12 noon

Advance Tickets \$8.50 available at Orlando Books, 10123 Whyte Avenue until
October 2, 4 p.m. \$10 at the door.

Orlando Books 10123 Whyte	Breadstick Cafe 10159 Whyte	Alhambra Books 10309 Whyte	The Bagel Tree 10354 -Whyte	Greenwoods' Bookshope 10355 Whyte	Athabasca Books 8228 - 105 Street	Traveller Antiques/Bjarne's Books 10533 Whyte	International Hostel (Courtyard) 10647 - 81 Ave.
1:30 pm	1:30	1:30	1:30	1:30	1:30	1:30	1:30
Jocko Tanya Dion Myrian Hemp- stock Alice Major	William Nichols Rusti Leahy John-King Farlow Pierrette Requier Joyce Pinckney	Jo-ann Godfrey John Zapantis Hal Cashman Nancy MacKenzie	Lyle Weis Kathy Fisher Vince Pallier Linda Jennings	Jocelyne Verret Jacquie Bell Pritam Atwal Madaline Schiller	Doug Elves Vanna Tessier M. Jennie Frost Rebecca Schellenberg Don Butler	Candye Neill Elaine Gottlieb Max Foster Glen Dumont Thomas Trofimuk	Mary T. McDonald Nathan Harms Barbara Mitchell Helen Lavender
2:30 pm	2:30	2:30	2:30	2:30	2:30	2:30	2:30
T.S. Owen Carmen Sylva Lindsay Christina Tower	Louis Munan Kim Sedgewick Aleksandra Przy- bylo Robert Hance	Jacqueline- Williams Ruth Anderson- Donovan Sarah Berge Gerald St. Maur Colleen Morrell	Tracy Murray Joan G. Brownell James Iwasuk Kenneth John Fitz- gerald Sutton	Andrew Thompson Doug Grimes Alison Clarke Taras Toroshenko Faye Francis	James Thurgood Len Geirach Karen I. Press Rene Rietveld Patrick Blade	Dean McKenzie Marilyn Lewis Daines Darrel Yackulic Ben Murray	Anna Mioduchowska Ivan Sundal Pamela Young Anne Marshall
3:30 pm	3:30	3:30	3:30	3:30	3:30	3:30	3:30
Beckie Garber- Conrad Fred Anderson Geraldine- Shields Sheri-D Wilson	Jannie Edwards Jennifer Santosuosso Douglas Schill Evita McConnell	Sandra Mooney- Ellerbeck Michael Walters Joyce MacDonald Chris Bullock	Adrienne J. Campbell Danielle Dalton Helena Lane Zack Wychopen	Audrey Whitson William Coombes Tony Brown Catherine Patrick Shirley Serviss	Rawn Sidor Charity Laboucan Jim Pasnak Kira Dunham	Ron Kurt Janet Hird Trevor Dekort Karla Woloshyn Ron Kurt	Tom Emmens Tim Bowling Rebecca Traquair
4:30 pm	4:30	4:30	4:30	4:30	4:30	4:30	4:30
Alison Nicholls Harry Hess Anne LeDressay David Bruns	Joe Rizzuto Gina Varty Linda Dumont Marcia O'Connor	Sally Ito Kevin Steel Margaret Marriot Marilyn Jones	Lothar Krampol Danica Lorer Audrey Shield Clulow, Kevin	Sherrilyn Jahrig Jonathon Meakin Gordon McRae Fabian Jennings	George Brian Metcalf Jr. Terence Harding Phyllis Shuell Joyce Harries	Richard Davies Glen Van Schulwyk Jenifer Ast Tracie Scott	Myrna Garanis Marijan Megla Cheryl Chamberlain Wendy McGrath

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Vue
WEEKLY



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Aberta
COMMUNITY DEVELOPMENT

this week

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- 6 • News: Reform party
- 6 • Medium Rare
- 6 • Letters
- 7 • Vue News
- 7 • Vue Point
- 8 • Books: *The Healer*
- 9 • News: Elections
- 9 • Books: *Filth*
- 10 • Sports Notes
- 11 • Style
- 12 • Home Page: Spam activists
- 12 • Game Break
- 14 • Three Dollar Bill

Music • 15-27

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- 18 • Northern Harmony II
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- 27 • Korn

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- 28 • Theatre: *Sleeping Beauty*
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- 30 • Theatre: *Bermuda Avenue Triangle*
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cover story.....



Music • 20

D.O.A. frontman Joe Keithley (a.k.a. Joey Shit-head) got tired of being jerked around by record companies—so he started his own, Sudden Death Records. The move from punk and political activist to business professional wasn't as jarring as you might think—he just stuck to his philosophy of paying musicians for their music. Meanwhile, D.O.A. is coming to town, so Keithley donned his punk hat to tell us about the new disc, *Festival of Albeists*, and its—shall we say less than glowing reception from the Christian Right.

Music • 27 ◀•••

Korn are the next big thing in alternative heavy rock. Using *Vue's* new profile Q&A format, associate editor David DiCenzo spoke to Korn guitarist Brian "Head" Welch about what makes the band tick, the new CD, *Follow the Leader*, watching TV with Ice Cube and why they get over 35,000 hits on their website every week.



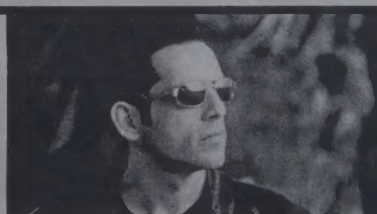
•••▶ Dance • 28

One of Quebec's best-known modern-dance companies, O Vertigo Danse, is bringing their new production, *La Bête (The Beast Within)* to the Arden Theatre. Choreographer Ginette Laurin reveals the unusual method she used to create the piece, using the 10 troupe members' imaginations to her advantage.



Film • 33 ◀•••

Actor Ben Stiller is still getting used to his sudden fame since the release of the comedy hit *There's Something About Mary*. He's starring in a new release, *Permanent Midnight*, a movie in another vein entirely. It's the true story of Hollywood screenwriter Jerry Stahl's battle with heroin addiction—and since he became friends with Stahl on this project, Stiller wanted to do it justice.



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NIGHTLY

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1 THURSDAY
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2 FRIDAY
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3 SATURDAY
Feast

4 SUNDAY
variety

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6 TUESDAY
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7 WEDNESDAY
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We strive to insure that our comprehensive listings are correct. However, in this uncertain world events beyond anyone's control can torpedo even the best-laid plans of mice and Sprint market analysts. So call ahead. Letters/artwork/submissions are always welcome by fax, mail, e-mail or (zounds!) hand delivery. Now that it's year 5661 on the Jewish calendar, is it too early to start worrying about the dreaded Y6K bug?

Reform outrage reeks of opportunism

Where were they when APEC fiasco happened?

By VIRGINIA GILLESE

It seems the Reform Party would have us believe they are the great protector of Canadians and their basic civil rights. Reform and its members have been coming down hard on Prime Minister Jean Chrétien for the APEC fiasco—as well they should, of course, as the official opposition, considering the circumstances. Whether or not Reform is the great protector they would have us believe is another matter.

By now, most Canadians are familiar with Chrétien's blunders over APEC. Questions continue to swirl around the subject—such as, should leaders like Suharto even be invited to participate in such events?—but the basics are fairly clear. Chrétien went out of his way to coddle a dictator, and in doing so, the rights of Canadians were

sacrificed. Although documents shredded or otherwise are necessary to reach legal conclusions, in the everyday world, the scenario seems painfully obvious.

What's most painful to Canadians is that Chrétien has betrayed them. For lack of a better word, his actions regarding APEC are treasonous. The prime minister has been unfaithful to the very basic principles upon which Canada is grounded. Yet the fact that Canadians take the civil liberties in which they take such pride for granted is just the reason Chrétien could do what he did. Canada, we like to believe, would never curtail the rights of its own people. APEC slapped us in the face with reality.

opinion

At least APEC didn't involve sex

A local Edmonton paper ran an editorial recently that claimed that Canadians would forgive Chrétien for the APEC mistake if he would just apologize for the whole mess. The article then went on to thank Chrétien for at least making this a

scandal with substance and not, as in the case of Bill Clinton, about sex. How very Canadian. At least this isn't an embarrassing personal issue, the article implied; at least Canadians won't have to cringe with embarrassment over a who-touched-whom-where account. No, it's actually much more serious than a sexual fling with the wrong person, and most Canadians know that.

Almost a year has passed since innocent protesters at UBC were pepper-sprayed and hauled off to jail, and now that investigative reporters have gathered new evidence regarding the Prime Minister's involvement with the events, some serious questions are being asked. Front and centre is the Reform Party. Putting aside its unrelenting focus on tax and senate reform, Reform has a new issue with which to attack Chrétien. But why now? Where was the Reform Party a year ago when the evening news showed us the APEC events, something that we never thought could happen in Canada? Why didn't Reform ask any tough questions then?

A little late for credibility

One could argue that a year ago, Chrétien's involvement in the



By DAVID GOBEIL TAYLOR

Medium Rare, not Music Rare

Everybody loves to see his or her name in print—even if it's to be criticized. And when the criticism is unwarranted, there's a certain amount of righteous moral indignation that adds to the thrill.

The *Edmonton Sun's* Mike Ross recently wrote an article about a current trend in music criticism. "[Music critics are] starting to turn on each other like a pack of wolves with not enough juicy victims to chew on. It's fairly common to read references to other critics in album [sic] reviews, criticizing the critics for their unfair criticisms."

I put the "sic"—which is Latin for "thus," in case you were ever curious—next to Ross's use of the word "album" because most of the music that comes to the *Vue Weekly* office comes in the form of a compact disc, properly referred to as a "CD" or a "disc." An "album" implies a 33½ vinyl platter, and we see previous few of them. But I digress...

Ross took issue with my September 3 edition of *Medium Rare*, in which I criticized the *Spruce Grove Examiner's* Chris MacDonald for ignoring accountability, claiming in his question during the Liith Fair press conference that the tour's audience was largely made up of angst-ridden teenage girls—without a source for this assertion. He was, in effect, taking his own assumption and stating it as if it were proven fact.

Ross speculates that MacDonald may have been a plant, writing that "the Liith ladies wanted to carve their critics and were just itching for the chance." That claim—along with being more than a little ridiculously paranoid—is absurd. I spoke to MacDonald after the conference; he's just a young

reporter who wanted to push some buttons and was bemused by the vehemence with which he was answered. I actually felt a little bad for taking the poor kid to task, but he unfortunately deserved it.

The point of that article is that journalists too often ignore their responsibility to be accurate and accountable. They have a forum in which they can write whatever they want without immediate response. If they get their facts wrong, there's nobody to point that out to the reader—they can always print a correction, but there's no guarantee that the same reader will read it.

Interestingly, Ross exhibits this same failure to respect accountability in his criticism of me. You see, he writes of me as a music critic criticizing another music critic. There's just one problem with this argument:

I'm not a music critic. I'm a media critic.

Well, to be fair, I have critiqued the odd opera and compact disc for *Vue Weekly*. But *Medium Rare* is a column about the media. I've never criticized a journalist in a music article, neither would I critique a musician in *Medium Rare*.

Ross's criticism of me, therefore, is utterly nonsensical. He failed in his duty to do his homework, to be accurate, to be accountable. And he unjustifiably maligned me in a forum in which I couldn't respond, except for in this column, and I don't know how many *Sun* readers pick up *Vue Weekly*.

"I think all critics—myself included—could use a little more illumination," Ross wrote. Illumination is one thing, and I certainly count myself among those who could use it. But Ross could use a little more professionalism. Chastising a media columnist for criticizing the media is like—well, chastising Ross himself for critiquing a concert.

I'll be picking up the *Sun*—since I, for once, find myself with a reason to—in order to see if Ross responds to this column. I hope he does; this is a media column, after all, and I'm always looking for material.

Media comments? Media concerns? Media rants? Fax 426-2889 or e-mail mediumrare@vue.ab.ca.

Your VUE

LETTERS • TO • THE • EDITOR

We're three, and we're good

As a regular, nay passionate *Vue Weekly* reader by subscription in Regina, a major city lacking a community radio station (which we're working on for April '99) and a weekly entertainment voice, I must pass along comments on the occasion of your paper's third anniversary.

You have, from the outset, provided an informative, entertaining and provocative weekly voice. The redesign since August in the "Front" section has been noticeable, as has the addition of news writer Charles Mandel. I've enjoyed your recently added features: the redesigned *Vue Finder*, *Sports Notes*, *Medium Rare*, *Three Dollar Bill*, the CD covers in *New Sounds*, *Club Hoppin'* and your photos and write-ups in the *Listings* section.

I would be remiss not to mention some of your most eye-catching recent covers: the Killjoys, the Gay Pride Festival, Jerry Lee Lewis, The Works Festival, The Street Performers Festival, Bill Bourne, Maren Ord and the Misfits.

In regard to *Uptown* dropping *Three Dollar Bill*, my view is expressed totally in David Gobeil Taylor's *Medium Rare*. (Maybe they should change their name to *Uptight*.) Too bad for Winnipeg that they don't have *Vue Weekly* instead.

It's great to see your association with *The Georgia Straight* and Dan McLeod—hopefully, I will attend his 1998 Jack Hutchinson Lifetime Achievement Award ceremony in Vancouver on October 29. Dan McLeod has come a long way—as for *Vue*, in the immortal words of Karen Carpenter, "We've only just begun."

Terry Gibson
Regina, Saskatchewan

Seeing the Forrester for the trees

I would like to congratulate you on being one of the only Edmonton papers to have an article on the recent recital that Maureen Forrester gave at Festival Place in Sherwood Park.

Miss Forrester is a Canadian icon—you'd think that she would have made it into all the papers, but alas, you were the only who I found took the time to give her due coverage, and for this I thank you.

It's good to see a paper such as yours taking the time to promote entertainment that isn't of the mainstream in today's scene. Your commitment to cover all sorts of arts and music activities, like Miss Forrester's recital, is wonderful and I applaud you for your achievement.

I hope that you *Vue* will continue to inform the public of events such as this. There are many people such as myself out there who truly appreciate it.

Darren Donahue
Edmonton

Corrections

In last week's issue, the photo of the Misfits that appeared in *Last Looks* (page 43) was taken by David Williamson, and the photograph of a female model that appeared with the cover story (page 23) was taken by Francis Tétraut; the model's name is Andrea.

Also, due to a production error, the byline was left off our cover story. The three articles about urban music, Nexus and DJ Christopher Lawrence were written by David Gobeil Taylor.

Vue Weekly welcomes correspondence. If you have an opinion, good or bad, about something in our newspaper, please let us know by mail, fax or e-mail. In order to be published, letters must include the correspondent's full name and daytime telephone number. We reserve the right to edit letters for length.

VUEnews



By David Gobeil Taylor

Your urban alternative guide to the week's really important events

environment

Pannu, Gomberg criticize report

EDMONTON—On September 15, the provincial Environmental Protection Department released its annual report, and it didn't take long for two well-known environment critics to point out what the report left out.

New Democrat MNA Raj Pannu, after criticizing the report's findings that there have been substantial reductions in budget and staff at the EPD, and that water quality has declined in several rivers, said that greenhouse gas emissions were not examined in the report. The Mackenzie Basin Impact Study has warned that a failure to curb emissions would be most harmful in northern Alberta.

"Given anticipated levels of resource and industrial development, the Klein government must make a significant reinvestment in environmental protection. Otherwise, all Albertans and our air, water, land and wildlife will be the losers," said Pannu.

Former Edmonton city councillor and current mayoral candidate Tooker Gomberg said he was "shocked" that the report did not mention the words "climate change," calling it "perhaps the most critical environment issue of our time."

Gomberg also criticized the fact that members of the public and the media were not permitted to ask questions about the report after Environmental Protection Minister Ty Lund presented the report.

Alberta air almost good as ever

EDMONTON—That good, clean Prairie air isn't just a cliché. According to the provincial Environmental Protection Department, the Alberta Quality of Air (IQUA) index from April to June 1998 showed an average of "good" days (the best rating, meaning no harmful effects to soil, water, vegetation, animals, visibility or human health) that was within two to ten per cent (dependent on the recording station) of the average of the last 10 years.

The slight dip was in spite of an abnormally dry and warm spring, which usually causes a decrease in the IQUA.

"It's great to see that even with some naturally occurring adverse conditions, Alberta is maintaining its clear air advantage," said Environmental Protection Minister Ty Lund.

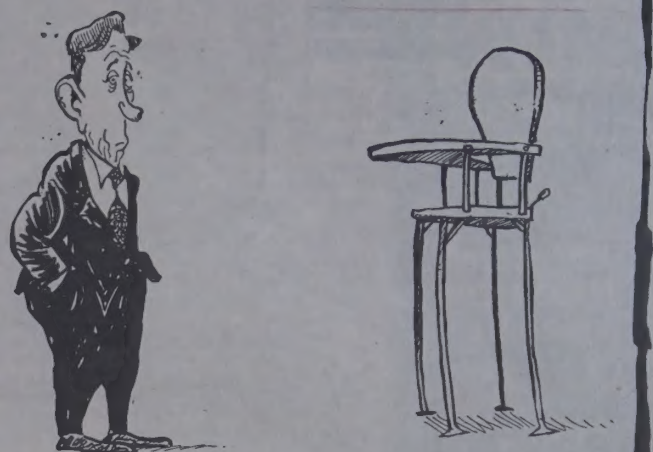
For current air quality readings, call 427-7273 or browse <www.gov.ab.ca/env/air.html>.

a r t s

Keller gets new gig

EDMONTON—Josh Keller is continuing his eclectic career in the Edmonton arts scene.

THE REFORM PARTY GETS A SENATE SEAT...



Keller was the founding executive director of the Edmonton Arts Council from 1995 until his resignation earlier this year. Before that, he produced the First Night Festival, was the assistant general manager and facility manager of the Citadel Theatre and was a principal in Global Arts Inc.

Now Keller has been hired by the National Screen Institute-Canada Edmonton office to consult on next year's Local Heroes International Screen Festival, which will be held in February. He will assist with development, programming and marketing for the festival, now in its 12th year, which screens both foreign and locally-produced films during its eight days.

h e a l t h

One in four Albertans a couch potato

EDMONTON—A recent study revealed that over one-quarter of Albertans exercise their TV-remote muscles more than their hearts. The Alberta Centre for Well-Being (ACFWB) conducts a biannual survey to monitor the amount of physical activity in the province, and this year's report shows that 27 per cent of respondents lead what is termed a "sedentary lifestyle," not getting any appreciable amount of exercise.

Lack of exercise is one of the four primary controllable risk factors in heart disease and stroke, the number-one killer in North America. As well, physical activity can reduce the risk of developing colon cancer by 50 per cent.

Although 40 per cent of sedentary Albertans are considering becoming more physically active,

60 per cent have no intention to start exercising, despite scientific evidence of the health risks their apathy entails.

The ACFWB will try to help Albertans become more active by participating in the Alberta Active Living Task Force, an Alberta Community Development project. For more information, contact the Be Fit For Life Centre at 492-4435 or <www.gov.ab.ca/pab/acn/199804/6077.html>.

Breast Week won't be a bust

EDMONTON—Young mothers around the globe will be happy to know that it's currently World Breastfeeding Week. (We at Vue Weekly pride ourselves in keeping abreast of such events; after all, you're not likely to find such information on the boob tube.)

With healthcare under financial strain in Alberta, awareness of the advantages of breastfeeding is critical, according to Elisabeth Sterken, national director of INFAC Canada. Studies have shown that bottle-fed infants are a whopping 5,500 per cent more likely to be admitted to hospital in their first year, costing the Canadian healthcare system over \$400 million annually.

As well, breastfeeding may reduce the likelihood of adult-onset diabetes by 41 per cent, representing almost \$2.5 billion taxpayer dollars. Breastfeeding has also been shown to positively affect competency, coping skills, IQ and memory—er, memory—skills in children, reducing the need for (and cost of) social support structures.

And, of course, breast milk is free, saving poor families and single mothers the cost of infant formula. That's sure to take a nipple-er, nibble-out of the weekly

food budget.

Edmonton's Ecology Systems Information Society will host an information event celebrating World Breastfeeding Week on Friday, October 2 in City Hall's Heritage Room. If you have a newborn, be sure and milk the event for all it's worth.

a n d . . .

Bill Clinton can now turn to zoologists as character witnesses should the U.S. House of Representatives draft articles of impeachment, forcing a trial in the Senate.

A recent study published in *Science* finds that only about 10 per cent of birds and mammals that were previously thought to mate for life are actually monogamous in practice. Genetic testing has shown that many young (up to 20 per cent in some species) are not the offspring of the male animals who protect them and collect or hunt for food for them and their nursing mates.

These "monogamous" animals actually demonstrate what scientists term "social monogamy" (as opposed to genetic monogamy), where the female will occasionally have a sexual partner other than her mate.

quote of the week:

"Breastfeeding is worth more than its cost saving. Can you quantifiably track the loss in intelligence caused by a child being bottle-fed, or the emotional upset cost of a child crying in the night because of frequent earaches?" —Michael Kalmanovitch, Ecology Systems Information Society, Edmonton

VUEPOINT

By LESLIE PRIMEAU

The election that wasn't

SUPPOSE A MUNICIPAL election is held and nobody shows! Nobody shows to run; nobody shows to vote; nobody gives a damn. What would it say for us as a community? Well, we're either really happy with a job well done, or we're so apathetic that we don't really deserve the privilege of voting.

There definitely are concerns facing the city—our taxes are about to go up, we can't get the master transportation plan on the road and there's a concern about public transportation (read: our bus system sucks). These and other problems facing Edmonton stem from a fall from grace with the province. A wise person might read between the lines and realize the need for schools in new communities (the government asserts we need to close others first). That same person might wonder about the effect VLTs are having on our social fabric, but that too comes from the province. And those less fortunate, who call a cardboard box home—well, they fall under the auspices of the province and, frankly, they may be doomed.

It takes an extremely special breed of person to run for office. You can either hunker down to get a job for the sake of the community or you can use public office as a stepping stone in your own life (hell, it beats working). Either way, you probably open yourself up for a little more public scrutiny than you deserve. But the perks might be good—if you like rubber chicken dinners.

Getting good candidates is tough. Most people feel they don't have the time or experience, though I've often wondered exactly what experience you need. If you have a genuine love for the city, aren't afraid of hard work and care for your fellow man, then this might be the job for you. The trouble is, we always get a surplus of white, middle-class folks who claim to speak for the entire city. But I've started to wonder if they really represent the City of Edmonton and the struggles faced by so many. If they did, would it be hard to understand why the folks on 75 Street are so reluctant to give up their homes for a big road? If they did, would it be so hard to understand why poor people wonder where they'll find affordable housing? And how they'll pay for utilities, feed their families and where their kids will go to school? It's damned on me that Michael Phair may be the only councillor who actually speaks for those with no RRSPs.

What? Tax increases?

Obviously, those running the city feel all is right with the world. Virtually no one is running, and council is likely to have only two new faces—to replace Brent Malson, who's leaving, and Dick Mather, who died. So when taxes go up this year to cover the expenses we legitimately need (like police and fire departments), remember, there was little talk of it during the election. And council is using a little trick to get those taxes up—they're reassessing your property and implementing more user fees.

Even if the outcome of the election is a done deal, maybe we should start taking a little more interest in what's actually going on. Take a close look at the people running in your ward and find out what they actually stand for, and whether they really care about the city—the whole city, not just the people in posh areas. There are councillors right now who barely make the grade. They shake a few hands and sign some bills, but are they an asset to Edmonton? We will not be judged on how well the rich do. We will be judged on how well the community does, and that includes a whole lot of people who get little representation from council.

Lesley Primeau may be heard weeknights from 6-9 p.m. on 630 CHED.

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Hollingshead moves toward a novel approach

GeeGee-winning short story writer changes format

By CHRIS TENOVE

Sure, he can write a story, but can he write a novel?

Greg Hollingshead knows that question might as well be stamped on the front cover of his new novel, *The Healer*, right beside the blurb by the winner of the Governor General's Award for Fiction.

The Healer is the University of Alberta English prof's first book since *The Roaring Girl*, a collection of short stories that captured Canada's top fiction award in 1995. Not only has Hollingshead switched from stories to novel form, but the subject matter probed in *The Healer* is a radical departure from the social and domestic drama of *The Roaring Girl*.

The Healer begins with Tim Wakelin, a freelance journalist and recent widower, in a café in the small Ontario town of Grant. Wakelin has come to Grant in search of a story on the local miracle worker. But Caroline Troyer, the eponymous healer of the novel, turns out to be nothing like the hysterical zealot that Wakelin expected to find. Although she is credited with the miraculous recovery of several townsfolk, Caroline is more intent on understanding her own spiritual transformation than healing or

preaching to others.

Healer, focus on thyself

Caroline is like a whirlpool, focused on her own churning centre, and *The Healer* follows Wakelin as he becomes one of many people spinning and often colliding as she passes through their lives. It's this intersection between a personal spiritual encounter and its social response that Hollingshead wanted to dramatize.

"What I thought nobody had ever really done [in a novel], although I might have missed one, is that nobody has ever written about spiritual experience in a realistic narrative," Hollingshead says. "I'm not talking about the supernatural. Many people will mentally translate the spiritual element of *The Healer* into the supernatural, because that's the way it's treated in the media these days, or in pop culture like *The X-Files* and so on.

"What interested me was that for people who have a spiritual experience, they know that it is more real to them than anything else in their lives, but it is completely incommunicable to anyone else. And other [people] will make all kinds of things out of it. They'll make religions out of it, make satire or mockery out of it, or try to imitate it."

Hollingshead chose to set the novel in a landscape he knew well. For the last 20 years he has summered at a cabin in the Canadian Shield north of Toronto. It's a region

he found to be surprisingly neglected in Canadian fiction.

"It's amazing how little good writing there was, considering how much of this country is the Shield," Hollingshead says. "There's more writing about the Prairies and the Rockies, and possibly the Maritimes."

The wilderness and the characters who inhabit it are evoked with writing that's both precise and lyrical. Take, for example, our introduction to Old Frank: "Wakelin was watching a small old man ease in the front door. It was a difficult arrival, the movements halting and inexact. This was more than age. There was or had been illness...[Wakelin sat] facing Old Frank's hair-dense right ear as the old man chewed in the tentative, reactive way of the dentured, for whom all food is now laced with tinfoil."

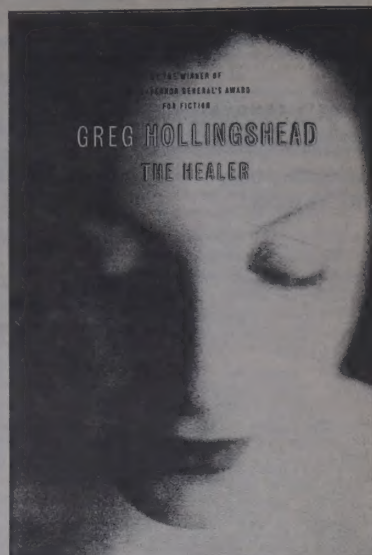
The media manage the message

Despite the switch in genre and subject matter, Hollingshead isn't worried by the mass of critical attention waiting to descend on *The Healer*.

"It's all okay with me," he says

philosophically. "I've been doing this a long time and I know what it's like to go for years without any notice. Writers are lucky if they get more than a half-dozen reviews scattered around the country, and maybe a few local interviews. With the [Governor General's Award] I got amazing amounts of attention. Eventually it fades out and becomes manageable, but I knew that moving from the short story to the novel, the next question will invariably be 'Yeah, but can he write a novel?'"

The short answer: yes.



BESTSELLERS

Fiction: Hardcover

- 1) Bag of Bones (Stephen King (Scribner))
- 2) Street Lawyer (John Grisham (Doubleday))
- 3) Rainbow Six (Tom Clancy (Putnam))
- 4) Tell Me Your Dreams (Sidney Sheldon (William Morrow))
- 5) A Widow for One Year (John Irving (Knopf Canada))

Non-fiction: Hardcover

- 1) The Day Diana Died (Christopher Andersen (William Morrow))
- 2) Reading People (Jo-Ellen Dimitrios, Ph.D. (Random House))
- 3) Simple Abundance (Sarah Ban Breathnach (Warner Books))
- 4) The Canadian Oxford Dictionary (Oxford)
- 5) Steps to Financial Freedom (Suze Orman (Crown))

Fiction: Mass Market

- 1) Wizard and Glass (Dark Tower 4) (Stephen King (Signet))
- 2) Flood Tide (Clive Cussler (Pocket Books))
- 3) Temple of the Winds (Terry Goodkind (Tor))
- 4) Cabra Event (Richard Preston (Ballantine))
- 5) A Certain Justice (P.D. James (Ballantine))

Fiction: Trade Paperback

- 1) The Underpainter (Jane Urquhart (McClelland & Stewart))
- 2) The Secret Book of Grazia De Rossi (Jacqueline Park (Scribner))
- 3) Leave it to Me (Bharati Mukherjee (Harper Collins))
- 4) Divine Secrets of Ya-Ya Sisterhood (Rebecca Wells (Harper Collins))
- 5) The Agnese Sisters (Cristina Garcia (Ballantine))

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- 1) The Star Report (PocketBooks)
- 2) Death and Taxes (Terry White (Firefly Books))
- 3) Journey to Cuba (Scott Adams (Andrews & McNeil))
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- 5) Sweeties (Rhonda Rosenberg (McClelland & Stewart))

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If at first you don't succeed, run again

Candidates take a licking but keep on campaigning

By CHRIS TENOVE

Imagine the press conferences and heckling, the endless door-to-door campaigning, the fundraising and the hand-shaking, until finally it's election day and you wait to see if it all paid off.

And it doesn't. Someone else gets the job.

Now imagine doing it again three years later. And again three years after that.

Is this masochism? Not according to Mimi Williams, who ran unsuccessfully for the school board in the previous two municipal elections and now has her eye on a Ward 2 council position.

"I'm a municipal politics junkie," she admits.

Williams had intended to give herself a break from campaigning this year, focusing instead on her U of A graduate thesis in political science and her two part-time jobs: spokesperson for Edmonton Working Women and project coordinator for a telecommunications company. But as the October 19 election neared, Williams felt compelled to throw her hat into the ring.

"I fully planned to wait to run in Ward 2 until 2001," she explains, "but all reports indicated that an acclamation [only one candidate running] was going down."

It was Williams's dissatisfaction with the current City Council that ultimately forced her hand.

"This council has conducted itself with a behind-closed-doors policy and a lack of consultation,"

Williams says. "We don't hear a lot of debate any more. It's not enough to see an agenda in the newspaper that morning. Most of us have real lives, and we can't just drop everything to go to a council meeting."

She's also outraged at Bill Smith's repeatedly dishonoured promises on property taxes.

"Unfortunately, people have grown accustomed to that sort of dishonesty," she says.

"People say, 'Well, they all lie.' And, I say 'No they don't. And if they do, turf 'em. It doesn't have to be that way.'"

He'll be back

The desire to turf an incumbent is a strong motivating factor for municipal politics perennial Thomas "The Terminator" Tomilson, a candidate for council in Ward 3. (Yes, that's really how his name appears on the official candidates list).

"I'm a real rabble-rouser," says Tomilson. "I coined the name 'Thomas the Terminator' back when there was a big push to bump [ex-mayor Jan] Reimer out. I drove my truck around for three months with a big sign: 'Dump Reimer.'"

In addition to a bid for mayor, Tomilson has run three times for councilor and once for the school board. And it doesn't stop at the municipal level.

"In '96, I ran as the liberal candidate for Highlands and I got the bounce by Chris Smith; then she was turfed out by Pam Barrett," says Tomilson, who displays an encyclopedic knowledge of Edmonton's electoral history.

Although Tomilson has long crusaded against nude dancing and the spread of prostitution, he says that's not his focus this election.

"Prostitution is not an issue," he

says. "Economy-based jobs are the issue. Prostitution is just a symptom of the problem. Drug use, gangs, burglary, arson—these are red flags going up. That's why I jumped back in, because Brian Maitson didn't even want to recognize things like prostitution."

Tomilson gets creative in order to bolster his platform for the economic reinvigoration of Northeast Edmonton.

"I'm trying to capture the imagination of Generation X with my nick-name. Tooker isn't his correct Christian name, it's also a nick-name," Tomilson says, referring to mayoral candidate Tooker Gomborg. (Mr. Gomborg had his name legally changed and added Tooker to his given name, Richard Daniel Gomborg —Ed.)

"I like to do things a little different. One time I went out with a trampoline near Londonderry Mall, because they refused us access to the mall to solicit for votes. I jumped up and down with a big sign: 'Tom Tomilson for Office.' It was lots of fun."

Defeat is in the cards

But the campaigning that Mimi Williams describes doesn't sound like fun.

"I've learned never to stop," she says. "My last election for school board, I lost by 200 votes. I had over 49 per cent. It really hurt. I could pick the two evenings where I sat down and played cards instead of door-knocking."

"You've just got to talk to as many people as you can. And never underestimate the power of a strong message. Let the chips fall where they may, but I think I have a strong message. We'll give them a good run for their money."

news

books

Rooting in a policeman's Filth

New novel is Welsh's most derivative work

By STEVEN SANDOR

Irvine Welsh has become one of the most widely-acclaimed novelists on the planet through his fairly insular tales of wretchedness set in Edinburgh. Until now, he never really used other novelists and stories as inspiration; he got everything he needed from the muck of his home town.

But that has changed with *Filth*, his brand-new novel which tells the tale of a racist, homophobic, old-school Edinburgh police officer, undercover Detective Sergeant Bruce Robertson, and his corrupt compatriots on the force.

Robertson heads up the investigation into the murder of Efan Wurie, the son of the ambassador from Ghana. With the exception of the young officers ("spastics," he calls them), Robertson and his old-guard buddies couldn't give a damn about the death, despite pressure from black lobbies and the media.

Character crossover

Robertson is an ugly character—even uglier than *Trainspotting*'s

wife-abusing, drug-pushing Franco Begbie (who, along with fellow *Trainspotting* characters Spud and Sick Boy, makes a cameo appearance in *Filth*, as does Lexo, the rapist thug from Welsh's *Marabou Stork Nightmares*). Robertson's wife Carole has left him, tired of the swingers clubs and his affairs. To spite him, she has an affair with a black man, still considered a taboo in Scottish society.

Robertson loves pornography, cocaine and shagging; he poses as a crank caller so he can freak out his best friend's wife. He forces a 15-year-old to give him a blowjob in return for not reporting a minor drug offence. He's screwing his wife's sister and another police officer's wife.

Smack dab in the middle of the murder investigation, he takes off for Amsterdam for a week of drugs and whoring. He's a power tripper, and nowhere is this as vivid as when he pays a prostitute £2,000 to take part in a bestiality video in which she gives a collie a handjob.

But Robertson remains a sympathetic character. We find out more about him through two tapeworms who live in his bowels. They tell us that Robertson was conceived when his mother was raped and that his stepfather never loved him. He joined the police force so he could smash his father's mining union.

A literary pioneer

In *Trainspotting*, Welsh changed the point-of-view from chapter to chapter, so the reader could get into the head of every main character. In *Marabou Stork Nightmares*, he wrote in different fonts to distinguish between the comatose antihero's dreams and reality. With *Filth*, Welsh is once again a literary pioneer; the tapeworm's dialogue appears in wacky fart balloons superimposed above the narrative.

But, unlike his other novels, *Filth* shows outside influence. The backstabbing and politicking that goes on in the police station is reminiscent of the real-estate shillers in David Mamet's *Glengarry Glen Ross*. The disappearance of Robertson's wife and the effect it has on the hero's life—transforming his home into a place of squalor—mirrors a plot device used in James Kelman's 1994 Booker Prize-winning *How Late It Was, How Late*. And, of course, the foul-cop stuff is very derivative of Abel Ferrara's cinematic classic, *Bad Lieutenant*.

For the first time, Welsh seems to be the sum of his influences—which makes *Filth* seem like a first novel, not the work of man who has established a world-famous literary career. *Filth* is an ugly picture, but like a bad auto accident, you want to read and soak in the carnage. It's not Welsh's best effort, but it'll certainly do.

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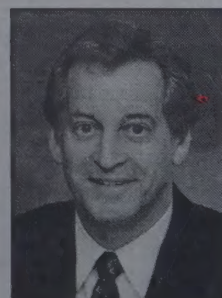
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SPORTS

By DAVID DICENZO

Keith makes me wanna up-Tkachuk: Pulled right from the "athletes acting like assholes" files, Phoenix Coyote forward Keith Tkachuk got what he wanted—well, almost. In the midst of a five-year contract that would have paid him \$2.8 million this year and \$3 million the next, Tkachuk thought it best to renegotiate. Considering his high skill level, the request was justifiable, but the attitude he copped throughout the process reminded me of summer vacation: no class. Before this season, Tkachuk called Coyote GM Bobby Smith a "rookie" and added that Smith wouldn't be able to handle the negotiations. The rugged forward was looking for a three-year extension (after these final two years) that would pay him \$40 million. The two sides settled at \$4.1 million for this year, \$4.3 million for the next, and a one-year extension in the 2000-01 season worth \$8.3 million. Not bad. After his 15-day holdout, Tkachuk said he was happy to be back. And God knows there are literally millions of reasons for his contentment. Oh, that \$153,000 he was fined for the holdout, well that's now going to the franchise's Goals For Kids charity. It's always nice to have a bright publicist.

Wax on, wax off: Don't get Joe Foster mad—chances are he can kick your ass to kingdom come. But like most responsible martial artists, delivering meaningless beatings isn't his thing. Rather, his thing is teaching—more specifically, teaching his martial art of Kanzen Kenpo. After extensive travels, Foster realized that Kenpo was in turmoil, so he developed his own version of the style, Kanzen. Through Kanzen Kenpo, martial artists seek to achieve intelligence, confidence and competence. Foster will lead a seminar on October 2 at the U of A Butterdome to teach self-defence principles. All styles are welcome. The following day, Foster will arbitrate the Dragon Challenge tournament, also held on campus. The sixth-degree blackbelt (told you he could kick some ass) is bringing some beef with him too. Not grade "A" Alberta stuff; rather, high-ranking Kanzen Kenpo black belts who will take part in the Challenge. Look around all you want—Myagi can't help you.

Cubs win! Cubs win! You have to read that header as if the late, bespectacled Harry Caray were yelling into the mic. Somewhere, Harry's a happy man, seeing as those Cubbies gutted their way to a wild card postseason berth via a one-game playoff win over the surprisingly tough San Francisco Giants. The end result was well-deserved for a team that had a magical season, lead by National League MVP lock Sammy Sosa. Sammy failed to go yard in the 5-3 win, but did have two big hits. He finished the season with 66 homers, four behind you-know-who. But all good things come to an end, and that will


unfortunately be the case when Chicago meets up with the irritating, yet solid, Atlanta Braves. A footnote to the one-game playoff: nothing makes me grin more than seeing guys like Barry Bonds choke on centre stage. Good for you, Barry—now you have the whole winter to count those impressive gold chains.

D'oh! Vue theatre critic Kris Morra is a little miffed at the recent NHL rule changes. No, not premature line change hair-splitting: the two-foot move forward of the net. She and husband Nick pitched in for Oilers season tickets during the off-season, and carefully chose seats two feet in front of the goalie—or so they thought. Now they'll have the whole season to memorize every stitch in Goalie Bob's blocker...

Angels in the outfield: As rumoured, the two-time defending PCL champion Edmonton Trappers have hooked up with the American League Anaheim Angels, ending their four-year association with the Oakland A's. The Trappers are no strangers to the Angels organization, having been their minor league team in the past, from 1982 to 1993. The bad news is that there isn't nearly as much talent in the Anaheim system as there was in Oakland's, so Telus Field may not exactly be rockin' come next year. It'll just mean that Homer, the Trappers' bulbous mascot, will need to be on his game more than ever. Sitting beside bald guys and rubbing their heads just won't cut it anymore. But it is funny.

Got a comment? E-mail us at sportsnotes@vue.ab.ca

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COME CHECK OUT OUR NEW RENOVATIONS

Like a virgin? Like a Clinton, perhaps

By JARON SUMMERS

U.S. President William Jefferson Clinton (a.k.a. Slick Willie, Bawdy bill, Carnal Clinton, Chief XXX-ecutive) invited me to the White House last Wednesday and discussed his alleged sexual misconduct. Here is a partial transcript of our interview.

WILLIAM JEFFERSON CLINTON: You may ask me any question you want to, Jaron, and I will answer those questions truthfully.

JARON SUMMERS: Thank you, Mr. President. First, how do you see yourself?

WJC: I see myself as the most powerful man in the world, and as such, it's important for me to behave as a role model for children everywhere.

JS: May we talk about sex?

WJC: Yes. As you may be aware, I have recently been accused of some minor sexual misconduct. The people behind this vicious smear campaign are Republicans who are trying to get even for what

happened to President Nixon when the Democrats tried to impeach him.

JS: Nixon lied about Watergate and the Vietnam War. And I'm afraid, Mr. President, you may not have been truthful about your involvement in your sexual liaisons. As a matter of fact, there are many people, even in your own party, who say you lied to the grand jury.

WJC: I told the truth to the grand jury. The fact is that as a 12-year-old boy, I aspired to the office of the president of the United States. I realized then how important it would be to be beyond reproach, so I decided to refrain from smoking, drinking and sex.

JS: And you grew up and turned into a man and became the governor of your state.

WJC: Yes I did, and with the help of the good Lord, I was able to live a chaste and pure life.

JS: But even as governor of Arkansas you were accused of sexual misconduct, Mr. President.

WJC: I was vindicated because my friends and supporters realized that I had taken an oath of celibacy.

JS: But you were married at the time.

WJC: Yes, to Hillary. I love her very much, and it hasn't been easy for her. She is a wonderful woman, and without her help I would have long ago succumbed to the pleasures of the flesh.

JS: Are you saying that you never had sex with your wife?

WJC: I'm a virgin. I'm like a Catholic priest. [Well, make up your mind, Bill! —Ed.]

humour

JS: You have never slept with your wife?

WJC: I've slept with her, certainly. But I have never had sex with her. This is one of the problems with our language. When I say I slept with my wife, I mean exactly that. For me, sleeping with my wife means kneeling by our bed, saying our prayers then getting into bed and maybe watching a little Leno, saying good night to each other and then going to sleep. But as far as sex, we never have indulged in that.

JS: But how could you have a child if you have taken an oath of celibacy?

WJC: I took a celibacy oath; I never said anything about my wife.

JS: Mr. President, with all due respect, I find your oath of celibacy an astonishing revelation. Are you really a virgin?

WJC: Yes.

JS: I don't want to quibble about terms, Mr. President. But could you define "virgin" for me?

WJC: It's a person who was born under the sixth sign of the zodiac. A Virgin.

JS: That's a Virgo.

WJC: No, it's a virgin. It's in black and white. *The American Heritage Dictionary*. Page 1995: Virgin means Virgo.

JS: That's the most bizarre interpretation of a word I have ever seen.



WJC: Stick around, Jaron, you ain't seen nothin' yet.

Want a chuckle every Friday? E-mail jaron@vue.ab.ca and write "Put me on the list!"

WARD 1

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Fashion college graduates let us Marvel at their designs

By FRANCIS TÉTRAULT

Marvel College held its annual graduating fashion show last Thursday at Edmonton Centre, showing some up-and-coming talent from current graduating students as well as two previous graduates. The new grads included Maria Hermelidez, Aness Handous, Priscilla Pan and Ludmilla Leung, who showed creations that varied from rich, elegant styles to hip, young street fashions.

These collections were produced in the final 16-week term of the program, depicting a particular target market that each graduating student focused on. Each student unveiled eight to 12 outfits of mostly very marketable fall styles. They exhibited an intelligent use of luxurious fabrics, rich colours, textures and embroidery that are today's hot trends.

Two Marvel alums, Pernille Tjelum and Jonathan Clarke, showed their current fall collections. Clarke's self-labeled collection for Below The Belt caters to the younger demographic, while Pernille's line of day and evening wear was inspired by a recent trip to her Danish homeland. The smooth pace and professionalism of her show rivaled anything on *Fashion File*—the only thing missing were more cameras and Tim Blanks.

style

Photos: Francis
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ANNE HUNG

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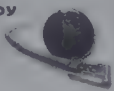
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Glossary of Molluscan Terminology
<www.mbl.edu/html/KEYS/INVERTS/14/glossary.html>

Glossary of Sailing Terms
<terra.org/sailing/glossary/glossary.html>

International Journal of Lexicography
<www.oup.co.uk/jnl/list/lexico/>
Concerned with all aspects of lexicography; focus is on dictionaries of the major European languages.

Jane's Internet Defence Glossary
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Management and Technology Dictionary
<www.euro.net/innovation/Management_Base/Mantec.Dictionary.html>

Movie Terminology Glossary
<us.imdb.com/glossary/>
Definitions of terms and phrases frequently used in the world of movies, film, acting, and cinemagoing.

Online Film Dictionary
<userpage.fu-berlin.de/~oheiabdd/moviedict_e.html>
Reference for movie terms in foreign languages.

Pimbley's Dictionary of Heraldry
<digiserve.com/heraldry/pimbley.htm>

Poker Dictionary
<www.universe.digex.net/~kimberg/pokerdict.html>

Political Dictionary
<www.fast-times.com/political/political.html>
Non-partisan dictionary covering contemporary politics.

Samuel Adams Beer Dictionary
<www.samadams.com/glossary/gloss.htm>

SYMBOLS.com
<www.SYMBOLS.com>
Information on more than 2,500 western signs and ideograms.

Totally Unofficial Rap Dictionary
<www.sci.kun.nl/thalia/rapdict/>
Explains the meaning and origins of hip-hop slang as it is used on the street and in lyrics. A listing of various rapper's real names is also listed.

Spam activists ignore innocent victims

By CHARLES MANDEL

Nick Bakya, a freelance project manager in Edmonton, relies on e-mail to work with his clients. So last month, when he suddenly found his e-mails bouncing back, he wasted little time closing his two-year-old Telus Planet Internet account and switching to another Internet service provider (ISP).

Bakya figured Telus Planet, the ISP division of Telus Communications Inc., was to blame for his undelivered mail. What he didn't realize was that, for a total of five days, all of Telus's 97,000 subscribers were suffering the same fate—and not because of any service lapse on Telus's part. The reason? Telus had been "blackholed," the on-line equivalent of blacklisting.

The sanction originated with the Realtime Blackhole List (RBL), an on-line advisory bulletin maintained by a Palo Alto, California volunteer group known as MAPS (Mail Abuse Protection System). Formed two years ago by Paul Vixie, who wrote the Internet protocols that turn a name into a numbered address, MAPS's mission is to wipe out "spamming," that boorish, unsavory practice of flooding the Internet with junk e-mail. MAPS's goal is hard to question—its methods are not.

On the blacklist

When MAPS gets wind of a spammer and it appears his or her ISP is doing nothing about it, MAPS puts that ISP on its blackhole list. That's what happened to Telus. Next, other ISPs that subscribe to RBL (there are currently more than 80 direct subscribers) start turning away all Internet traffic from the offending ISP until MAPS takes it off the list. In this regard, Telus is in good company: other ISPs to be blackholed include America Online, Geocities and the Microsoft Network.

But while that may be justified for spammers, what of the havoc and disruption forced upon thousands of innocent individuals and

companies who rely on e-mail for everyday communications? "We don't force anyone to participate," says Dave Rand, a MAPS spokesperson who originally hails from Edmonton. "It's their choice to implement measures and they choose what to do with the information we provide."

That doesn't mean everyone is thrilled with MAPS. The company has been threatened with about a dozen lawsuits, although only one went to discovery. Almost all the suits were filed by spammers, Rand says. But it's clear that MAPS isn't overly sympathetic to ISP subscribers either. "The issue is not the customer," Rand insists. "We know nothing about customers. All we know is machines and IP addresses."

That's a lotta cans

Spam is an issue, no question. Some 40 per cent of AOL's daily volume of 14 million e-mails is

spam, according to Neil Schwartzman, a self-described spam-fighter in Montreal who has personally tracked down more than 200 spammers and had them removed from various ISPs. Schwartzman says spam clogs up Internet service and forces companies to invest in better Internet connections, larger pipelines and more hard drive space. "It's unbelievably expensive to do all that, and those costs are getting passed back to the user."

The issue is causing the 125-member Canadian Association of Internet Providers to take a hard look at the problem. Ron Kawchuk, the association's president, says it's examining several options, including the possibility of making spammers pay for the privilege of sending out mass e-mails. "Today, the best thing about e-mail is you can send it to anyone in the world. It's also the biggest disadvantage. It allows spammers to run rampant over the Internet."

LucasArts outdoes itself

By RICHARD PETERSON

LUCASARTS MAKES great games.

My favourites are those based in the Star Wars universe—one of the greatest fictional creations of our time. This past week, I got to indulge myself and play *Star Wars: Shadows of the Empire*. As I expected, it was great.

Graphically, *Shadows of the Empire* is sharp, making good use of 3D high-resolution graphics to bring you big, bold and colourful screen images. The game also delivers extreme character detail even when there's a lot of action on the screen. I especially liked the progressive blaster burns on metal structures and containers. *Shadows of the Empire* includes over a dozen cinematic cut scenes that are used to advance the storyline through 10 challenging levels.

Game play is smooth and the controls are easy to master, though

the levels themselves are not. *Shadows of the Empire* mixes things up by introducing a variety of play styles during the course of the adventure. You get to try your hand at space combat, snow-



speeder dogfights, speeder bike maneuvers, jet-pack flying and shank's pony (on foot). A nice touch is the option to change your point of view at any time during the game. And another feature I liked is that after completing a level and advancing to the next, you have the opportunity to go back and replay any of the completed levels. That gives you a chance to improve your performance—and find all the bonuses, too.

Overall, *Shadows of the Empire* is a solid, enjoyable game that makes a fine addition to the *Star Wars* series. If you like a good action adventure game and are looking to lose yourself for a few hours in another universe, give this one a try.

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Shaping the future

MUSIC notes

By GARY MCGOWAN



PAINTING DAISIES

Touring is a key component in the evolution of a rock 'n' roll band. It proves whether hometown popularity carries forward into new cities and fresh audiences. Touring also tightens a band up both musically and spiritually, girding them for the bigger stages that may lie in their future. **Painting Daisies** are about to taste all of the aforementioned experiences as they embark on the lengthiest road swing in the band's history. The first full week of October will see the group head east, touching down in Winnipeg, Thunder Bay and Sudbury en route to a showcase date (calling all A&R personnel!) in Toronto on October 14. The Daisies will then play across Southern Ontario before making the big drive to Halifax for a show in early November. The ladies are playing a pre-tour send-off show in **Dinwoodie Lounge** on the University of Alberta campus on Friday evening. They'll be accepting non-perishable food items, gas money and your good wishes on this, their last homestand for several months. **Painting Daisy** Chapman stick player Dale Ladouceur, by the way, is looking to rent a laptop computer so that she can combat road boredom by working on still more investigative reports on the MAI, NAFTA, bank mergers, et cetera for *Vue Weekly*. If you have a lead, please call *Vue* at 426-1996—you'll be striking a blow for alternative journalism.



FEEDING LIKE BUTTERFLIES

Following a busy summer, the hard-working **Feeding Like Butterflies** are headed for—what else?—a busy fall. Amid a host of one-night and festival dates in June, July and August, FLB frontman **Jason Johnson**'s summer highlight was sharing a mic with **Arlo Guthrie** during the closing night of the **Jasper Folk Festival**. "Guthrie is one of the '60s throwbacks to whom I listened when I was traveling the world a few years back," says Johnson, "so standing on the same stage with him singing 'Amazing Grace' was a sweet feeling." The Butterflies will play the **Sidetrack Café** this Friday. They'll then embark on a Western Canadian campus tour that fills the band's concert calendar until Christmas. FLB are also gearing-up to shoot a video for the "Silver String" track from *Inside The Medicine Man*. It looks like **Al Oulette** (who has helmed previous Butterfly videos) will be back in the director's seat. The video's concept is

still being developed, but Johnson says it will include some live performance footage along with some "underwater sequences." (Hmm...) Fans of U.S. network TV shows **Dawson Creek** and **Party of Five** will also want to keep an ear on the soundtracks of those programs: show producers have optioned some **Feeding Like Butterflies** music for the episodes currently in production. FLB have also landed some modern rock radio format airplay in U.S. markets like Seattle and as far afield as Brisbane, Australia. Friday's show at the **Sidetrack** is a chance for hometown fans to rekindle their love affair with the band before **Feeding Like Butterflies** go forth into the rest of the world for the rest of the fall. Since the band usually packs the **Track** on a week-end evening, an advance ticket purchase might be the only way to guarantee yourself admission.



FIFTH SEASON

Another band who have been hammering on the touring wall for several months is **Fifth Season**. Since the just-outta-high-school **St. Albert** lads released their debut CD earlier this year, the band has been willing to play (in the immortal words of The Who) anyway, anyhow, anywhere they choose. That gung-ho spirit has led them to a picturesque gig in Nelson, B.C. and a raucous couple of days in a Slave Lake, Alberta bar. They even answered a "can-you-be-here-in-five-hours" call from **Yesterday's** in St. Albert and proceeded to pack the club. Saturday night, you'll be able to see **Fifth Season** at the **New City Likwid Lounge** as they serve as opening act for their buddies the **Las Vegas Crypt Keepers**. You'll also have an opportunity to hear some of the 10 or so new songs **Fifth Season** have written in the last six months. That doesn't mean a new CD is pending anytime soon, however. The band plans to continue to snag out-of-town shows wherever possible (Hello Camrose... **Fifth Season** are in your town in the next few weeks) and carry on with their compositional efforts. It'll be well into 1999 before a new disc is even considered.

RHYTHM CHILL'IN

The **City Media Club** continues its on-going "dance party" series on Saturday night. The only stress you should encounter over the course of the evening might be a bit of untoward pressure on the arches of your feet brought on by an excessive amount of dancing. Gracing the **City Media Club** stage for Saturday's show is **Rhythm Chill'in**. The six-piece group is just shy of celebrating its one-year anniversary. The band focuses on R&B, rock and punk from the '60s and '70s. Whether you're revisiting those sounds or discovering them for the first time, **Rhythm Chill'in** make fine musical tour-guides. The show starts at 9 p.m. Saturday night.

CIRCUS IN FLAMES

The endless critical quest for fresh metaphor and alliteration with which to describe the ever-changing tableau of popular music gets a big boost at the **Windsor Bar** and **Grill** this weekend. Vancouver roots

act the **Circus in Flames** will make a return appearance at the **Windsor** on Saturday and Sunday (after being one of the club "buzz" acts of **Jazz City**). The group play a compelling hybrid of country, folk, jazz and blues hammered out with a garage-rock band's intensity. The group themselves term their sound "sheet-metal country," which is a epithet so good they should trademark it now before some weasty music critic appropriates it for his own nefarious purposes. The **Circus in Flames** sport a large and eclectic instrumental line-up (upright bass, tenor banjo and accordion are just some of the principal instruments played by the six members of the group). Leader **Doug Andrew** has also written some fascinating lyrics in the 12 songs found on the **Circus in Flames**' self-titled, debut CD. The band also play a wide-range of tasty cover songs in the course of their set (ranging from the likes of **Hank Williams Sr.** to **Tom Waits**). Whether "sheet-metal country" is the start of a trend or merely a secret dead-end path destined to be followed by the brave and the few will be determined by the passage of time. In the meantime, you can enjoy one of the more interesting acts to grace a city stage in many months when the **Circus in Flames** come to town.



ROCKIN' HIGHLINERS

The **Rockin' Highliners** have completed a new video and they'd like you to join them for the release party on Wednesday night. The show is scheduled for a 9 p.m. start in the Multipurpose Room of the downtown **Grant MacEwan Community College** campus. When the **Highliners** press play on the VCR, you'll see what sort of visual fun they and **Naked Pictures** director **Joel Stewart** created to accompany the "Highliners" song "Swing Party." By way of enticement, the band is promising celebrities, stunts, special effects, choreography and high comedy in the four-or-so-minute run time of the video. Sounds like it could be a location shoot on Whyte Avenue on a Saturday night. Besides the video release, the **Rockin' Highliners** will also be hoisting a glass on Wednesday in celebration of their newly minted record deal. The band has come to terms with Edmonton's **Stony Plain Records** and will release their first album for the label sometime in the spring of 1999. Congratulations are also in order for **Stony Plain Records** themselves. The label was named **Independent Record Label Of The Year** by the Canadian Country Music Association at the recent convention and awards show in Calgary.

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all that jazz

By PETER NORTH

Flautist doesn't flaunt

When flautist Holly Hofmann steps onto the Yardbird Suite stage this Friday night, it will mark the start of the American jazz musician's first-ever performance in Canada.

Given all the acclaim she's received over the past few years, thanks to a string of fine recordings on the Azica label, and given the fact that Hofmann does travel in an affordable duo format from time to time, it's surprising she has never made her way north of the 49th parallel before. With *Just Duet*, her first release of '98, in hand, Hofmann will be arriving in town with Bill Cunliffe, the pianist who has

accompanied her and collaborated with her in both this streamlined setting and in larger ensembles.

Cunliffe became Hofmann's right- and left-hand-man a few years ago after she heard him with a group called the Clayton Brothers at a National Jazz Venue concert in San Diego, which Hofmann was in charge of booking.

"When I heard Bill, the first thing I noticed was he kept throwing in classical things—and I come from a background that was, to a large degree, built on classical training even though my father was a jazz guitarist," says Hofmann. "Anyway, I booked Bill to work with me on a show. It was instant musical simpatico, and we started working together all the time. When we weren't working as a duo, we had a trio with Victor Lewis on drums."

Cunliffe has built a pretty impressive résumé to date. She's the only flautist to headline at New York's fabled Village Vanguard nightclub, and on those dates, she was in the company of the extraordinary rhythm section of bassist Ray Brown and pianist Kenny Bar-

ron, with Lewis on drums. One of Hofmann's virtues, and one that has allowed her to play her music in such exclusive company, is that she does not in any way play that fluffy and peppy flute style that has, on occasion, relegated the instrument to the "jazz lite" pool.

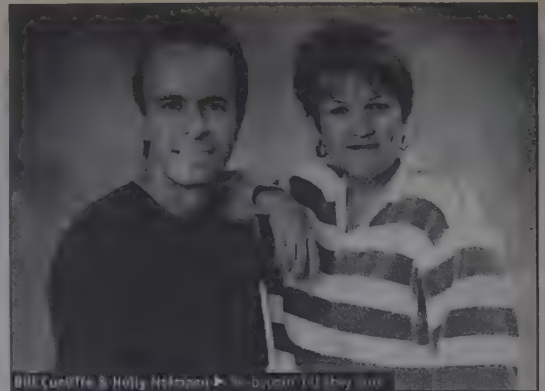
"I come from a straight-ahead be-bop school, and I take the flute into the world of horns," says Hofmann. "My influences on the instrument include Frank West, who I studied extensively with. Yusef Lateef and James Moody are two others, and I like Hubert Laws for that big, round sound he has. No one player has everything, though."

When hearing the *Just Duet* disc, I also thought one could make a legitimate comparison between the Hofmann/Cunliffe duo and the flute/piano duo of Jean-Pierre Rampal and Claude Bolling.

"That really comes through on a piece like Schumann's 'Three Romances,' and the link we all have between jazz and classical," says Hofmann. "Did you know Azica was originally a classical label?"

Hofmann, a native of Cleveland, explains how she hooked up with the home-town label.

"I was playing at the Midwest Jazz Summit, and one of Azica's producers was engineering the recording of the jazz concerts," she says.



Bill Cunliffe & Holly Hofmann

"One thing led to another, and the label began recording some jazz artists. They have a live recording policy with everything. *Just Duet* was recorded in a theatre in the Cleveland Museum of Art that has beautiful acoustics for the flute. It didn't require 92 takes to get it right."

Hofmann recorded four of Cunliffe's originals alongside pieces from Thelonius Monk and Coleman Hawkins, George Gershwin, Milt Jackson and Baden Powell. Before the year is out, a combo session will be released, and when not working

with Cunliffe, Hofmann has been filling in the gaps with some equally challenging gigs. One found her as a headliner with a quartet at the Mary Lou Williams Women in Jazz Festival this past spring. Held at the Kennedy Center, the festival also featured the talents of Renee Rosnes, Bobbi Humphrey, Lorraine Desmarais and Leni Stern.

Hofmann is, however, turning her sights on this country from time to time and hopes this isolated Canadian date is the start of a new relationship with the Canadian jazz audience.

Brewster boosts bantam bookstore

That's one of her many projects

By LORRAINE RESSLER

An interview with Edmonton singer/songwriter Cori Brewster is a lot like a visit with an old friend—I interviewed her around this time last year.

"So what's new with you?" she asks, sliding into her seat. I tell her the saga of my life this past year in all its gory details. I didn't need to ask her the same question, unless she got a personality transplant since fall '97, she's as insanely busy as ever.

Not only is Brewster a busy musician in her own right, she's almost always involved in several local projects. She hosts her own radio show on CJSR, she puts together what she calls the occasional "song circle," and she organizes workshops for fellow songwriters. This fall, she also released her second CD, *Stones*, and found time for a tour. Along with guitarist Barry Nighswander, best known for his work with Tacoy Ride, Brewster is hitting some of the cafés and bookshops of western Canada.

"This is the first time I've done an acoustic tour," she says. "This may sound like a cliché, but taking the music to the people is kind of a neat thing. When people hear your music and want to buy it, it's so much more gratifying than not knowing if people like it."

Book'er prize

A longtime supporter of independent bookshops, Brewster made a conscious choice for this tour to use them for most of her shows.

"Independent bookstores are becoming few and far between," she says, "and it's really sad. In fact, while I was booking this tour, two of the places I was going to play closed down, one in Vancou-



ver, one in Saskatoon. As an independent artist trying to support my career, I'm also trying to support independent bookstores. And it's been great. I mean, I just played in Thunder Bay, and 50 people came out. And it's great playing with Barry—he's such a sweet soul."

The song-circle concerts Brewster has organized here in Edmonton frequently take place in unusual venues like Orlando Books on Whyte Avenue.

Brewster's debut CD, *One More Mountain*, was released in 1994, but she's actually been part of Alberta's music scene since the late '80s. "In the period between the first CD and this one, I've developed a lot as a writer," she says. "The first one was me being audacious and just having the audacity to do it. I remember when I first did the *Tommy Hunter Show* [in 1990]. I was so new in my career. Now I'd be nervous as hell, but back then I was like, 'Oh cool!'"

ARIA of expertise

One More Mountain, by the way, resulted in a nomination for 1995

Female Recording Artist of the Year from ARIA, the Alberta Recording Industry Association. Brewster's newest CD is a bit of a departure from her usual style. The songs on *Stones* are a little folkier and a bit less country than the Cori Brewster norm. But as always, the emphasis is on the craft of songwriting.

"For artists who make music, it's always a departure from the last one, or it probably always should be," says Brewster. "And when you think about it, there's almost no other career where you set yourself up for so much possible criticism. A lot of the songs on this disc are co-writes, all but three. That's a situation where you're developing through critiquing each other. The trick is trying to write personal stuff, but keeping it universal."

The last stop on Brewster's tour is Edmonton. She and Nighswander are back home playing at the grand re-opening of Orlando Books at their new venue farther east on Whyte Avenue this Saturday. After that, she's back into her usual whirlwind of gigs, organizing concerts, and doing her radio show.

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These cherubim don't do doo-wop



Heruvymy brings new exposure to traditional music

By KIM MacDONALD

Local quartet Heruvymy might be surrounded by pop, rock and doo-wop at the upcoming Northern Harmony II a cappella competition, but fans of the genre can expect something a little different when this group takes the stage.

For one, where most other groups will be performing more

modern music, the women of Heruvymy (which means cherubim) prefer their songs to be a bit older—by at least a couple of centuries.

They specialize in Byzantine liturgical music, and have performed at weddings, Ukrainian New Year celebrations, First Night and the Winspear Centre. They have also toured Los Angeles and San Diego, and in 1996, the group found time to release a CD.

"We're not the doo-wop, barbershop kind of wim-o-ch thing," says group member Andrea Halisheff. And she thinks that's what may

have got them selected for the competition. "We're not even close to that [doo-wop], yet we're a quartet and we're a cappella."

"We're looking forward to it because we can kind of expose what we enjoy doing so much together, and what's so much a part of us and our heritage to other groups," adds Kathy Tachynski, whose twin sister Patty is also a part of the group, along with Melanie Hladunewich.

The music they sing is strongly rooted in tradition, both in substance and style. "It's a very specific style of singing; it's very rooted in church history," says Halisheff.

"No instruments are ever used in our church," adds Hladunewich, who does all the musical arrangements for the group. The songs themselves are centuries old, and have evolved into the present. Most of the singing is done in Ukrainian, but the group also performs songs in English, Latin, French and Italian.

Though the members of the group knew each other from the Ukrainian Catholic church they all attend, Heruvymy didn't form as a unit until about five years ago, when the four women got together to sing at the wedding of Hladunewich's sister. Since then, the group has performed at over 80 weddings, and at various parishes in Alberta including Mundare, Vegreville, Calgary and Redwater. On the lighter side, they have sung the national anthem for every sports team in the city.

"It's a different kind of exposure for us," says Halisheff of the anthem singing. As is Northern Harmony II, which Tachynski discovered by accident through reading a seniors' newsletter that had an article on last year's winners, the Heebie-jeebies. Tachynski made some calls, and the group submitted their application right on the deadline. They were informed they made the cut the next day. They'll be joined by other local groups Asani, Voce and Sven Blvd. as well as In the Groove, Hoja, Standing Room Only and the Heebie-jeebies.

Heruvymy members are looking forward to sharing their unique style of music with a different audience at the competition. "We're really proud of the kind of music we sing, and we enjoy sharing our music with other people," says Tachynski.

"It's good for us to be put into a competitive situation," adds Hladunewich. "It challenges you more as a person and as a group. It'll help us to mature more, to grow."

The group is already at work on a second CD, which they hope to start recording next summer for a fall release. "It'll be a eucharistic mass where the priest would participate in his role and we would participate as the respondents," explains Halisheff. "It would be the whole church service, but it would all be in Ukrainian and it would all be sung."

Over the past five years, the group says their music has become more refined, and they're now starting to look at expanding their song list in the future. "We're continually broadening our repertoire," says Halisheff. "We've been focusing so much on our tradition, but there are vast amounts of music open to us. It's just a matter of buckling down and making the time to find it and have some fun with it."

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Pro Coro to take audience on a choral Tour de France

By AMY HOUGH

Pro Coro Canada will be taking music lovers on a choral tour of France in their upcoming concert, aptly titled *Tour de France*. The concert will feature French poetry set to music by composers from around the globe.

Conductor Agnes Grossmann left last year, so Pro Coro is audi-

tioning for her replacement this season—each finalist will be given one concert during the year. The first such conductor is Richard Sparks, who has been the head of the choral program at Pacific Lutheran University in Tacoma, Washington since 1983. Although this is only the second concert Sparks will have conducted with Pro Coro, his allegiance to the choir runs deep.

"My connection with Pro Coro came because for a long time I've been interested in Swedish music and have a connection with Eric Ericson [Pro Coro's honorary director], the grandfather of all Swedish choral conductors and this wonderful Swedish choral tradition," says Sparks. "I ended up doing my doctoral thesis on Swedish choral music since World War II."

Pro Coro was founded by Michel Gervais to show the Swedish choral tradition to Canada, although in recent years the choir has moved away from that tradition's trademark pure, bell-tone

sound, producing instead a warmer, richer, more standard choral colour.

Tour de France has nothing at all to do with Swedish music, obviously, but Sparks was more than ready to take on the challenge of conducting a concert sung entirely in French.

The programme is made up of four major sets of pieces. First is a cycle of six *chansons* written in the 1930s by Paul Hindemith, a German composer. The text is by Rainer Maria Rilke, a German poet who also wrote occasionally in French. "They're some of Hindemith's more beautiful pieces," says Sparks.

"I think the French language brought out some really nice things in his writing."

The second set of pieces, *Les Chansons des roses*, are also based on poems by Rilke; the music is by American composer Morten Lauridsen. The five pieces were written in 1993, but they're not "modern music" in the sense of being weird or atonal; in fact, you can hear dis-

tinct pop influences, especially in the last piece, "Dirait-on."

The second half of the program opens with five pieces written in the 1977 by contemporary Canadian composer Lionel Dounais, settings of very short poems by early-20th-century French poet Guillaume Apollinaire. They're definitely the most modern-sounding pieces of the concert, yet still sport the occasional hummable tune.

"And then we end the concert with a set of three *chansons* by Maurice Ravel," says Sparks, "who is, of course, one of the great French composers of the century." Ravel wrote these pieces, the only a cappella vocal works among his *oeuvre*, in 1916.

"I think all the pieces are quite beautiful and have a really wonderful sense of the French language and French poetry—whether or not they are by French composers," says Sparks. One could take issue with his statement, however—Morten Lauridsen shows a particular lack of mastery of the peculiar rhythms of sung French. The strength of his compo-

sitional skills—especially his melodic writing—should more than make up for the occasional misplaced accent and missing final syllable.

"There's something else that's a little unusual in terms of Pro Coro's concerts," says Sparks. "These are all 20th-century pieces; I wanted to break the sets up, to have a contrasting sound between them. That way, they don't run together and each will get its own attention. So we've divided the choir into six one-to-a-part ensembles that are going to sing some Renaissance *chansons*. It will give the audience a chance they don't usually have: to hear the individual voices of the members of Pro Coro."

Following the theme of the concert, the guest host will be Alex Stieda, the first Canadian to wear the yellow jersey as the leader of the *Tour de France* bicycle race. Stieda will provide background to the program by describing the places where the poetry in the concert came from. Who better to speak about France than a person who has toured it—albeit very quickly—on a bicycle.

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D.O.A. and Sudden Death founder not your ordinary Joe

Joe "Shithead" Keithley refuses to play the corporate game

By STEVEN SANDOR

The music business is filled with stories of broken dreams, of bands who got a recording deal and then never got paid, never got promoted and were eventually lost on the desk of some A&R rep.

Joe Keithley is sick of it. Keithley is better known to punk fans as Joey Shithead, the man who basically founded the Vancouver punk scene that had its glory years from 1977-82. And Keithley has been at the leading edge of the green and anti-corporate movement for as long as he's been making music. He's done anti-logging protests at Clayoquot Sound, played benefits for homeless shelters and California orphanages and has been an anti-censorship advocate. Keithley has even run in the B.C. elections as a Green Party candidate.

Ask any punk band from anywhere in the world what they think about Keithley, and you're sure to hear nothing but respect. His list of admirers includes Jello Biafra, the ex-Dead Kennedys singer, activist and media critic who founded Alternative Tentacles Records.

Now, Keithley is following in Biafra's footsteps. Tired of seeing his band (and others) victimized by the business, he wants his label, Sudden Death, to make a difference.

"It's not a problem to fit the label in with my philosophy," says Keithley. "It's simple: if you sell some-

body's record, you should pay them for it. It's a very strange concept in the music industry, though. I've been on seven labels in my career, and only one, Alternative Tentacles, has paid me. Alternative Tentacles are honest people.

"I've always said that people should try and

albums, and so far I've got seven back. The other three, I don't think I'll ever be able to get back. And even if I don't get the recorded material back, I'm at least trying to regain control of the songwriting rights."

But it's been a struggle. Keithley says that he's had a terrible time dealing with American-based Profile Records, who won't release his D.O.A. material to him. He has no problem using the word "assholes" to describe Profile's people.

Sudden Death will have a busy release

tish Celt-punks the Real McKenzies and Puck Rock II, a collection of even more punk rock songs about our favorite game. (Keithley's personal favorite is by Puck, which features the lines: "Fuck Gary Bettman and all the rule changes, Fuck Wayne Gretzky and the New York Rangers.")

Sudden Death will also be putting out material by Ohio's Toxic Reason, ska-meisters Sham 69 and even some Brit punk classics, including three releases by the Damned. And Keithley says he's currently in negotiation with Edmonton's own L.A.M.S.

Not just punk

But Keithley doesn't want Sudden Death to be pigeonholed as a punk-only label. He has always been a huge folk fan, and he wants everyone to know that he'll release any kind of genre on his label, as long as the music meets his stringent criteria.

"The music has to be wild and/or activist," he says. "It doesn't have to be punk rock. What I listen for is an energy, that the music is bubbling with life."

Keithley has seen the punk scene change dramatically since D.O.A.

released its debut album, *Disco Sucks*, in 1978. He's seen punk rock nearly disappear off the map in the late '80s and then watched it become a *Billboard* chart fad in the '90s. He knows that the scene will continue to change in the future; it needs to change if it's to survive.

"I think that punk is not as

organized as it was when I started out," says Keithley. "Between '78 and '82, punk was a phenomenon. Now, it's an accepted genre. I mean, punk has always been derivative. When we started out, we were influenced by Iggy Pop and Black Sabbath. Now, bands are being influenced by other punk bands. That means that punk music isn't as threatening as it used to be, but there are a lot of good, young bands out there."

Keithley has already been in the punk game for two decades, and he's just begun a new chapter in his career. Will he still be playing and promoting angry music when he's a grandfather?

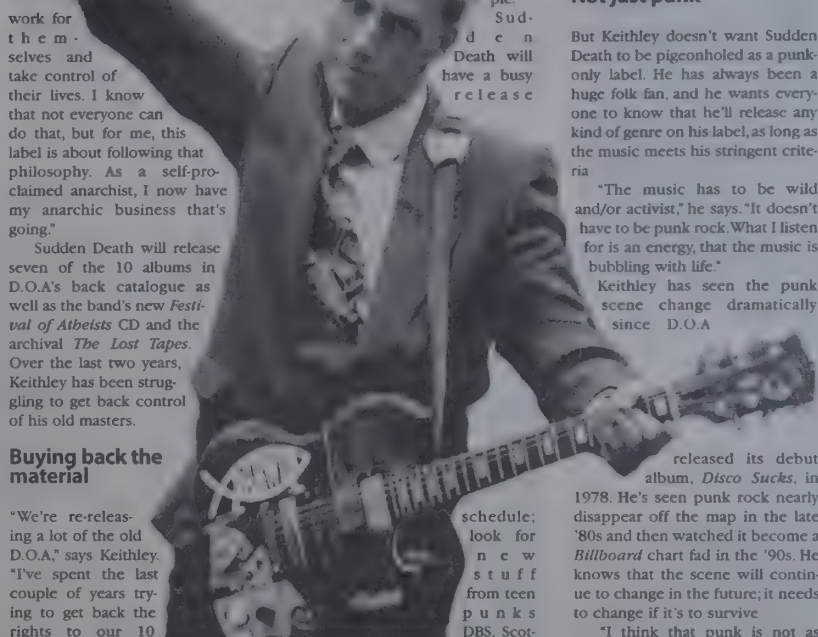
Old fogies—er, folkies

He damn well hopes so. When he has doubts about his longevity, Keithley just takes a look at some of his folk-music idols, who are seniors and still selling out shows.

"How long will I play? How long will I run the label?" he ponders. "I was just in Winnipeg and I saw Utah Phillips, who's a giant of the folk scene. He's still going strong. And Pete Seeger has always been an idol of mine. He's still going strong, and he's past 65. As long as they're healthy and can still get on a plane or ride in a tour van, these guys still go out and play. And that's the way I look at it. Whether I'm playing with D.O.A., playing my solo stuff or working in another project, I want to be doing this for a long time. This could go on for years."

When asked to define his Sudden Death philosophy, Keithley returns to his favourite topic (at least during this interview): accountability.

"I know that if the label fucks up, I can only blame myself," he says. "And that's fine with me."



punk

profile

work for themselves and take control of their lives. I know that not everyone can do that, but for me, this label is about following that philosophy. As a self-proclaimed anarchist, I now have my anarchic business that's going."

Sudden Death will release seven of the 10 albums in D.O.A.'s back catalogue as well as the band's new *Festival of Atheists* CD and the archival *The Lost Tapes*. Over the last two years, Keithley has been struggling to get back control of his old masters.

Buying back the material

"We're re-releasing a lot of the old D.O.A.," says Keithley. "I've spent the last couple of years trying to get back the rights to our 10

D.O.A. HOLDS A FESTIVAL OF ATHEISTS

Punk-rock legends don't dig religious thought control

By STEVEN SANDOR

We all know what a liberal-thinking bunch the Christian Right can be. We're fully aware of how open the Bible-thumpers are to critical thought and new ideas.

So it's no surprise that there are currently thousands of them praying for the eternal soul of one Joey Shithead (a.k.a. Joe Keith), the founding member and irreverent Reverend of those crazy punk-rock God-rejecters, D.O.A.

The band has just released their brand-new album, *Festival of Atheists*, their most diverse effort in years. Sure, D.O.A. has always been a straight-ahead punk band first and foremost, but there are hints of ska and rock in this disc. And, as the title suggests, Shithead and his bandmates don't back away from controversy. They attack multinationals, governments who scapegoat the poor and—of course—the Christian Right.

And unlike the punk stereotype, D.O.A. use a few classical

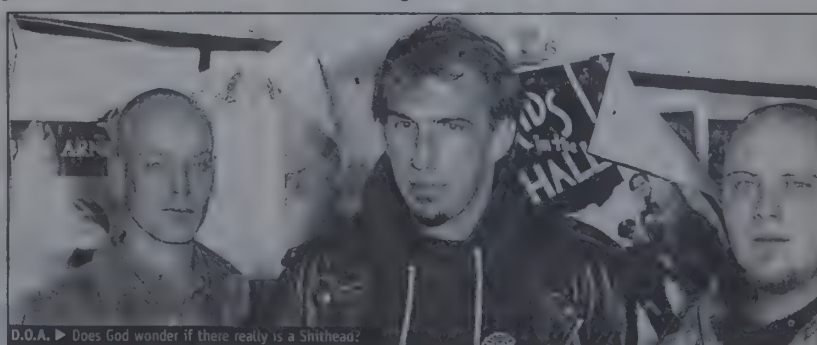
images to help make their points. Francisco Goya's famous painting, "Saturn Devouring His Children," is featured in the CD's artwork, as is a quote from Voltaire: "If God made us in His image, we certainly have returned the compliment."

THE RIGHT WAY TO E-MAIL

D.O.A.'s national tour (which stops in Edmonton this weekend) is called *Atheistic Rituals Across Canada*. To promote it, Shithead and his current bandmates—drummer Brian O'Brien (who has played with Bif Naked and the Real McKenzies) and Kuba (The Sweaters, Scum Element)—sent out a mass e-mail to Christian and right-wing organizations across North America. Sure, it was an inflammatory piece of work; the band advertised that "Reverend" Shithead would baptize the masses into a new world of atheism, and there was even a mention of a character named—get this—Dog Eat Dogma.

Needless to say, the reaction the band got was enthusiastic. It seems that ultra-Christians get very excited when they're trying to convert somebody.

"Judging by the reaction I got, I



D.O.A. ► Does God wonder if there really is a Shithead?

guess I'm going to burn in hell," says Shithead. "One person wrote back to me and said that he'd sent out my e-mail to his entire church. I now have 13,000 people praying for my soul—so actually, maybe I won't burn in hell."

The band has been famous for joining environmental groups and the disenfranchised in their protests. But at a recent Whitehorse show, D.O.A. and supports act L.A.M.S. (that hard-drinkin' trio from Edmonton) found protesters outside the arena gates.

A YUKON VIGIL

"They held a vigil outside the arena," recounts Shithead. "They

even went as far as putting holy oil on the doors, anything to keep their kids from watching the show."

And that's what pisses Shithead off. He wants his listeners to think for themselves, to make educated choices. He hates it when the Right paints him as a Satanist.

"People say that we're Satanists," says Shithead. "But that's not true. We're atheists. Our T-shirts say 'Fuck God and fuck Satan.'"

D.O.A. VS NHL

On *Festival of Atheists*, D.O.A.'s anti-multinational stance has targeted a new sinner: NHL commissioner Gary Bettman. Anyone who's familiar with Shithead and his band

know that they've written hockey songs before, but maybe none as passionate as "Give 'Em the Lumber," which points the finger at American greed and the league's Yankee commissioner. D.O.A. laments how Canada has lost control of its national game. This isn't a trite hockey song; there's a lot of political bitterness located in the lyrics.

"Our game is being taken away from us," says Shithead. "Canadians believe in hockey the same way a Texan believes in football or someone from Indiana believes in basketball. I was going to say that's how a Californian believes in baseball, but I almost forgot—Californians don't believe in anything."

club hoppin'

By DJ DRAGON

If you like electronic music, you're in for a treat on October 1. The Back Room Vodka Bar is presenting a live electronica performance from a local duo, Ryan and Emma

The yet-unnamed group will be performing a hybrid of downtempo beats with live vocals provided by Emma Hood. She has been featured on the Sci-Fi Witch Doctor's first 12" EP two years ago and is now providing vocals for Ryan's haunting soundscapes. Their first venture in public together will be a treat. Also, I'll be doing my regular weekly DJ set between the performances, so come out and support the locals.

● ● ●

Therapy (11028 102 St), behind the Rev, has a new dude running the

ship. John Lizotte is the new promoter for the afterhours club. Those who remember the short-lived Base Station (before it was shut down by the city) will also remember how fantastic it was. Lizotte ran the Dance Factory and helped with the Together party a few months back. Needless to say, he has lots of experience with organizing some pretty safe nocturnal events. The regular DJs are Trip-switch and Ariel & Roel on Fridays, and Spilt Milk and Ciolek on Saturdays, with weekly guests. With a weekly lineup of fine local talent and a headstrong promoter like Lizotte, this venue will be around for a while, providing Edmonton with some very slamming late nights.

● ● ●

On November 12, the Rev is bringing Chris Liberator, one of the founding members of the world-famous Liberator DJ crew, back to Edmonton. The Liberator DJs are Aaron, Julian and Chris. Having met on the free-party scene in the late '80s, it was the rampant energy and

DIY ethic of those early parties, like the punk scene before them, that first inspired the Liberators. However, while punk had by then been embraced by the mainstream, techno was something fresh, disobedient and, judging by the full-scale media hysteria, more than a little subversive.

In short, the techno-scene was now something closer to the original spirit of punk—it made no compromises and no apologies, and welcomed all comers with open arms, regardless of class, clothes or colour. So for Aaron, Julian and Chris, techno replaced punk, and it wasn't long before they were running their own parties in whatever space was available, whether a deserted warehouse or factory or just a squat big enough to hold a sound system and several hundred up-for-it people. These parties led to the opening of their own regular club, Nuclear Free, at the 414 Club in Brixton, a series of residencies at Megadog and finally, in 1994, the setting up of their own Stay Up

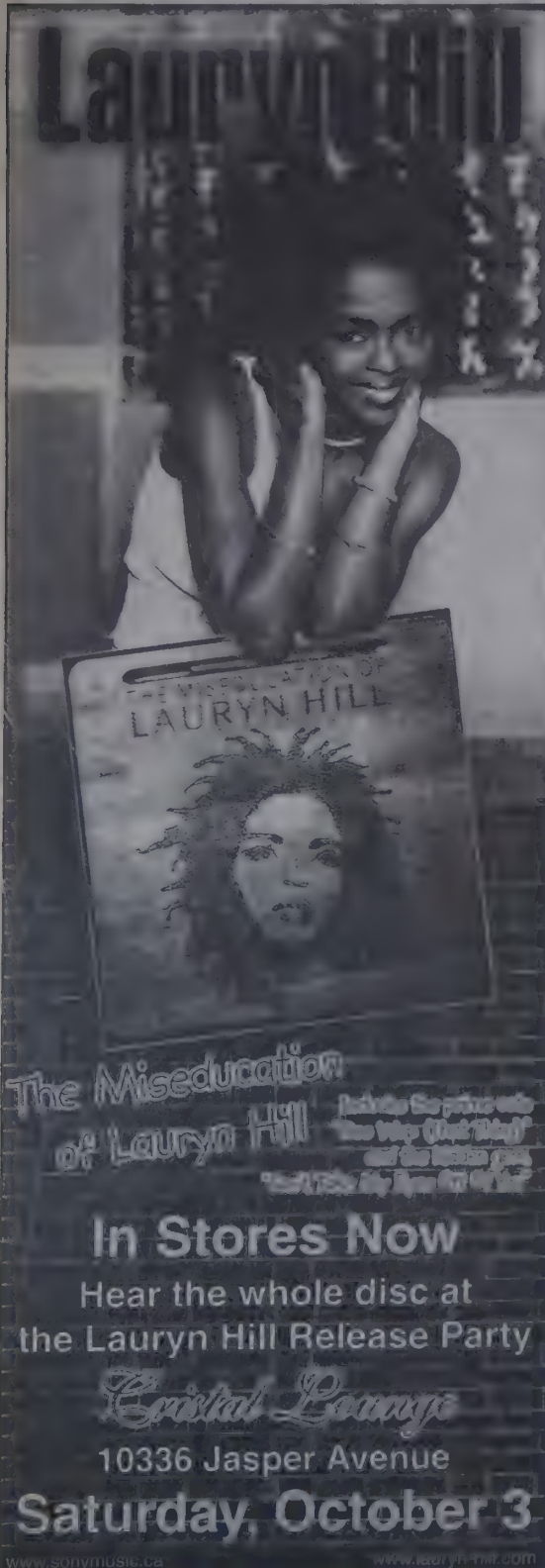
Forever label.

Although initially a techno label, it wasn't long before the Liberators found the obsessive purism of the techno scene too restricting. What did it matter which high-hat sounds you used or what bpm a track was if it sounded good and got people moving? Regardless, this is one event that'll get you dancing. I had the pleasure of DJing at the party when he was here last time, and it was brilliant. Tickets go on sale October 12, so get them early because this event will sell out quick.

● ● ●

One quick note: much respect to the promoters and the thousands who attended the Nexus party. It was a great event and it goes to show that this electronic underground thing can bring many people together, so let's keep the vibe alive.

If you have any info on what's going on in the club scene, you can contact me at Axe Music (471-2001) or djdragon@vue.ab.ca.



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Nexus a rousing success

Edmonton's fourth annual Nexus party took place last Saturday at the Sportex Arena, with a whopping total attendance of 3,700. Electronica aficionados grooved to the turntabling techniques of a host of local DJs as well as DJs from across Canada, the United States (notably Christopher Lawrence from L.A. and Roc Raida from New York) and the world.

As Vue Weekly reported last week, urban music's here and it's here to stay. Given the trend, it won't be long before Nexus will have to be held in a stadium like in many North American cities—or in an entire neighbourhood, like in Europe.

Consider yourselves duly warned.

Photos: Francis Tétrault



Good Rockin' Highliners tonight

By CAM HAYDEN

In a business in which a band can spend years languishing in relative obscurity no matter what their talent level, it's nice to see some focused, sincere musicians get a leg up. Such is the case with Edmonton's Rockin' Highliners, who make a rare appearance in town next week to unveil their new video and do what they do best: play dynamic jump blues, pack dance floors and have a whale of a good time.

Things are looking good for the Highliners, explains band member Robert Tycholis. "We just signed a four record deal with Stony Plain Records, and we're thrilled," he says. "We'll be heading into the studio early in the new year. We've been writing material and we want to do an all-original disc. The tunes will all be road-tested, of course. That's how we do things; we play them a lot live to work out the kinks."

"We'd wanted to sign with Stony Plain for the last two years, ever since Holger Peterson [Stony Plain's head honcho] came out to see the band at the now defunct Sneaky Pete's."

At that time, the group had only been together for about a year, but were already turning heads. I've always been a fan of jump blues—T-Bone, Chuck Willis and the like—and that made me a fan of the group from day one. It didn't hurt that they were having so much darn fun. Hell, it was infectious.

They went from playing a few small venues to packing the Sidetrack Café.

Have a COCA and a smile

blues
profile

They then made what I think was a very savvy decision. "We decided to make a conscious effort to play non-traditional blues venues," says

Tycholis. "Unfortunately, in Canada, if you're going to stick to blues clubs, you're limited. We wanted to play as much as possible and that led to us showcasing for COCA [Canadian Organization of Campus Activities]. They played a huge part in getting things rolling."

After their first COCA conference in Ottawa, the gigs started rolling in, and after other conferences in Lethbridge and a national conference in Toronto during which they won an award as the Best Independent Artist of the Year, it became a 250-date-a-year avalanche.

"In the beginning, all we really wanted to do was play every day—we, well, we got our wish," says Tycholis.

That wish included playing the Harvest Jazz and Blues Festival in Fredericton this past weekend, where they worked with Duke Robillard. They did 14 shows in 14 nights touring Belgium and Holland, and played in front of a crowd of 20,000 in Buffalo as part of a bill that included the Fabulous Thunderbirds and the Violent Femmes. Closer to home, the next leg of their journey includes nine shows

in nine nights starting in Vancouver and ending in North Bay.

The wonder years

The guys have now been together for just over three years, and in that span they've also recorded two CDs and a pair of videos. Overall, it's been a pretty incredible three ride. How are they handling it?

"It's been the best three-and-a-half years of my life," says Tycholis. "We set out just wanting to play as much as possible, and we figured if we got out there and worked hard and starved, things would come together, but it's been extraordinary."

Will success spoil the Highliners?

"No, when you're just so excited to sit down and talk to someone like Duke Robillard, and then get the chance to work with him, it's all the little things along the way that open your eyes and keep you fresh."

"It's the music that we play that keeps us together," concludes Tycholis. "There are different sides of the music business—jazz, country, whatever—but when we hang with blues people, it all makes sense for us."

To hear Cam Hayden's complete interview with Robert Tycholis, tune into the Friday Night Blues Party 11 p.m. and midnight this week. Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight and Alberta Morning from 6 to 9 a.m. on the CKUA Radio Network, 580 AM and 94.9 FM.

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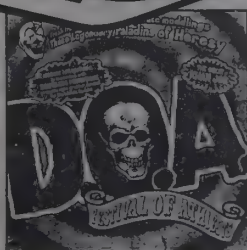
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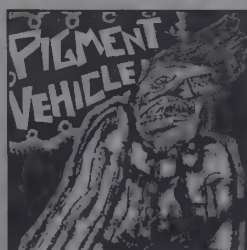
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Voodoo Glow Skulls ► Cramal crusaders

Mr. Potatohead ponders

Voodoo Glow Skulls vocalist idolizes Japanese ska

By DAVID DICENZO

Frank "Potatohead" Casillas is pondering a question. If his veteran ska outfit Voodoo Glow Skulls could have a dream gig with any band in history, where would it be, and with whom? Keeping in mind the fact that Casillas cut his ska teeth on early-'80s acts like the Specials, Bodysnatchers and Bad Manners, you'd expect a pretty unassuming, straightforward type of answer from the Voodoo vocalist.

But alas, after 10 years in the business, the Voodoo Glow Skulls are full of surprises.

"We've already done a lot of dream gigs, but if we had the chance, it would be to play with the Tokyo Ska Paradise Orchestra," says Casillas. "They're this 20-piece ska band from Japan who crossed over to the States, but they were never very big here. They're kind of a new influence to us, and to play a show with them in their heyday anywhere in Japan would be great."

Not exactly a 2 Tone-inspired answer, but cool enough.

Because Casillas and his band members have a tendency to buck the norm, they've been seen as pioneers in the ska genre. But Voodoo Glow Skulls aren't exactly a traditional ska act. They aren't a punk band, either. Simply put, they are what they are: a collection of down-to-earth players who have managed to stick it out for a decade when other bands have dropped like flies.

"A reason that a lot of people see us as innovators is because ska has really only garnered mainstream popularity in the last three or four years, and we've been doing it for 10," says Casillas. "We've always been known as a speed-ska band with sporadic changes and even a Latin influence. Since ska has become more mainstream, we decided to give it

a little of everything."

Geeks with a serious side

A Voodoo Glow Skulls characteristic of the past has been to stick to their guns. Casillas says they likened themselves to Oingo Boingo, in that they didn't necessarily fit in anywhere so they just did their own thing. But Voodoo's latest Epitaph CD, *The Band Geek Mafia*, shows a new side to the established band. They may bend now, but make no mistake: they won't break.

"We took some ideas into account for this CD—we didn't soften up, we just made it more approachable for others," says Casillas. "The lyrics are way deeper and more mature. In the past, we've been known as a backyard-party band, and that's great, but we have a serious side. We sing about what we feel, and we throw stuff out there for the listeners to absorb in any way they want."

Their grounded approach has attracted a loyal following for Voodoo Glow Skulls, and an extremely varying one at that. But Casillas thinks the fans who listen to the band are basically the same type of people as all the members. They've always made it a priority to create music they like first, and chances are, if that happens, it'll fly with the crowds.

"Fans respect the fact that we're not afraid to speak our minds or to speak to them," says Casillas.

And exactly who make up those diverse audiences that take in a Voodoo Glow Skulls show?

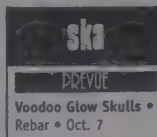
"If you're in high school, we get the stoner kid who has long hair but likes ska," says Casillas. "At the same time, we get that guy who always goes to punk shows with his older brother. We get skinheads, rude boys, punkers and even parents. Music isn't about clichés—it's about creating happiness and bringing people together."

More to music than money

The Voodoo Glow Skulls have been able to keep that perspective even after many years in the often-brutal music biz. Casillas says it can be frustrating at times, but getting the goods to fans is what comes first—through CDs, live gigs and their website <www.voodooglowskulls.com>. Success takes on many forms, and while the band may not have attained the mainstream equivalent of the term (i.e. platinum discs), their accomplishments can't be questioned. Sure, a pile o' dough as high as your nipples is nice, but to Casillas, there's much more to defining success.

"Any band that puts out CDs wants to sell a lot," he says. "Part of success is being financially stable, but it has to be on your own terms. It's controlling your own destiny and not doing something because somebody thinks it's gonna be the next big thing. Voodoo Glow Skulls are successful on a level, but we wanna step up too. We're in this for the long haul, and personal satisfaction is what we're into."

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Chemical Brothers *Brothers Gonna Work It Out* (FREESTYLE DUST/VIRGIN)

I happily plopped the CD into my player and let it rip. Imagine my surprise when the first track was about 10 minutes long. This bodes well, I thought. If the first track is that long then I'm looking at well over two-and-a-half hours of music (the CD comprises 23 tracks). Joy was replaced by horror when the disc suddenly ended after five tracks.

Don't panic. My first reaction was that I had received a defective disc. In all likelihood, people who purchase the disc might come to the same conclusion. After contacting the fine people at Astralwerks, my fears were laid to rest. The disc does indeed feature 23 tracks on a continuous mix broken down into five-unit segments. Whew, disaster averted. Still, I'd have to characterize this as the disc's only flaw. Music junkies like myself may want to track down individual artists based on what we hear in the mix. The breakdown of the album into segments makes this somewhat difficult.

On the grand scheme of things, this is a minor complaint, since the disc truly rocks out.

The Chemical Brothers can be credited for helping bring techno and electronic music to the forefront. Songs like "Setting Sun" and "Black Rockin' Beats" suddenly found a home on mainstream dance floors. The popularization of the genre is why many electronic purists malign the Brothers. The Parisian French, for example, by the Chemical Brothers' own admission, hate them. Personally, I think the more exposure this type of music receives, the better.

Having said that, there's certainly no denying their talent. The Brothers run the gamut from house and breakbeat to straight-ahead techno. The disc's mixing is seamless, and again it's difficult to determine where one track ends and another begins. A homage to Detroit-based birthplace of techno is given on the first two tracks with sampling from Willie Hutch and Justin Warfield. Long time collaborators the Micronauts find a spot as well as veterans Meat Beat Manifesto.

The beauty of electronic music is that virtually anything can be sampled or lifted and, in the hands of a talented artist, can be worked into a mix. Unlikely candidates like the Manic Street Preachers are also worked into the loop.

For those still hung up on the underground movement being thrust onto slits, then maybe the new disc won't do anything for you. For those who can look past that and themselves, I can't recommend *Brothers Gonna Work It Out* enough. **Yuri Wuensch**

New Sounds

This week's newest discs

Dobb's work—which certainly bodes well for the man. **Allen Dobb**

Amy Hough

Henry Rollins *Think Tank* (UNIVERSAL/DREAMWORKS)

Most people know Henry Rollins as the screaming frontman for the Rollins Band. Others may know that this man, with a neck like a bull, is also a prolific writer and poet and has even dabbled in the world of acting. But since MuchMusic doesn't really cover these latter fields, our exposure to Rollins's other talents has sadly been minimal.

Think Tank is a wonderful, amusing and thought-provoking double disc of Henry Rollins at his didactic best. Two CDs worth of spoken word may seem to stretch the envelope, but Rollins proves to be such an engaging personality that the time flies by. Covering topics as diverse as airport idiots, modern television programming, Clinton scandals, homosexuality and El Niño on disc one, he delivers a fast-paced barrage of points to ponder, cutting quips and genuine concern over aspects of our daily life with a Dennis Leary-esque approach that is nonetheless highly articulate and well thought-out. Wait a minute. Make that Dennis Miller instead.

Disc two displays more of a storytelling approach in Rollins's discussions of the world we inhabit, covering trips with his band to Brazil and Russia, a touching visit in Australia with a teenager struggling with cancer and visits with his throat doctor. The pace is slower than the first disc, but is still engaging and entertaining. His shots at Michael Bolton, *Baywatch* and *Friends* leave one guffawing out loud.

This disc is a real treat for two reasons: one, it's a funny and insightful look at the world through the eyes of Henry Rollins; two, it's a notice to the world at large that a wild-eyed, screaming rocker can also be an articulate, polite, informed member of society with a voice that deserves to be heard—and that the latter fuels the former. The next time someone you know with the entire Celine Dion collection starts dissing metalheads as just a bunch of noisy idiots with nothing worth saying, just give them this CD. You'll have made your point. **Matt Bromley**

Frank Black and the Catholics *Self-titled* (SONIC UNYON)

Frank Black, a.k.a. Black Francis, co-founder of the Pixies and now proud father of his fourth solo release, takes an excursion into deliberately lo-fi territory with this new self-titled disc. Generally, it's a reaction to what he calls "all that tedious overdubbing and the latest fix-it-in-the-mix computer technology."

That's not to say it sounds like hell—far from it, it just means that Black and his band the Catholics eschew contemporary multi-tracking techniques in favour of something more immediate. (However, it's now possible for entire discs to be made without any of the band members having to be in the same room together. Hmmm. Message to Vince Neil: maybe you can get your old singing gig with Mötley Crüe back, after all...)

Sharply at odds with much of today's hard rock output, Black & Co. seem to take conspiratorial delight in their deconstructed ditties. All are simple and straight-ahead, and most contain an element of humour as if to offer some much needed levity in these all-or-nothing times.

Seasoned fans of solo Frank might find themselves adjusting to the album's "one-off" vibe, while card-carrying, charter members of the Pixies Fan Club might feel a vague sense of familiarity, since a few of the tracks (particularly "All My Ghosts" and "The Man Who Was Too Loud") have been described in early reviews as bearing a sort of "vintage" Pixies sound.

Whichever way you feel about it, you'll probably tend to agree that Frank Black is running a close second behind Bob Mould as the most influential (not to mention under-appreciated) ex-indie songwriter/per-

former in the last decade (not counting Billy C. Organ, of course). **T.C. Shaw**

System of a Down *Self-titled* (AMERICAN/WEA)

The world of speed metal is a fairly insulated one; new speed metal bands rarely show influences from outside the metal world. More growly vocals, more growly guitars, more rat-a-tat drums.

System of a Down break that rule—big time. The band is made up of four Americans of Armenian descent who borrow heavily from their heritage's musical traditions. The result is a CD which can only be described as "Traditional Armenian Metal."

The mix takes a while to get used to, since you don't generally hear a metal band whose vocals are meant to be over-the-top and keep the beat to a mystical, eastern rhythm. But after a track or two, Serj Tankian's style begins to grow on the listener.

Of course, System of a Down address the Armenian genocide of 1915 in the album's final track, "P.L.U.C.K."—and make their demands for reparations from the Turkish government.

System of a Down have created an issues-oriented, thinking man's hardcore/folk record. I'm not sure if it's great or not, but the attempt sure is interesting. **Steven Sandor**

Lauryn Hill *The Miseducation of Lauryn Hill* (RUFFHOUSE)

There's a definite message Lauryn Hill's trying to get across with her debut solo CD. Of course, she explains her trials and tribulations growing up in the troubled South Orange, New Jersey streets, but more than relaying personal experience, Hill hopes to make people understand that women have the capabilities of taking a hands-on approach in every aspect of a musical project.

While men are commonly referred to as "musical geniuses," spectacular women always have "diva" attached to their names, as if charismatic singing is their only defining trait. In *The Miseducation of Lauryn Hill*, the former Fugee dabbles in it all—from writing to singing to producing, all the while displaying an uncanny, fresh ability at each level.

Throughout the disc, Hill's emotional ties to her past leap out of the CD player and clutch you. The hip hop songstress stamps this effort with the rich yet tough vocals she displayed on the Fugees' *Blunted on Reality* and *The Score*. Her trademark voice tells touching stories in songs like "To Zion" (about her son), "Lost Ones" and "When It Hurts So Bad," all displaying smart, poignant rhymes.

And it ain't all talk, neither. Hill's experiences have had an impact on her, and with that in mind, she founded a non-profit organization called The Refugee Camp Youth Project, which gives back to the community by improving the quality of life of the young. Like this disc, Hill is, simply put, real. Listening to *The Miseducation of Lauryn Hill* will ensure that the artist isn't the only one who has learned something. **David DiCenzo**

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CLASSICAL note

By DAVID GOBEIL TAYLOR

Welcome to the debut appearance of *Classical Notes*. With the fall comes a sharp increase in the amount of classical music events in Edmonton. Space considerations have often meant that *Vue Weekly* has had to give short shrift to some fine performers; to correct this, this column will give short previews of the best picks for classical music fans for the coming week.

Classical Notes won't appear every week; rather, it will be run whenever there is a surfeit of events. And not to fear, it won't take the place of full-length articles, such as last week's preview of the Maureen Forrester recital. The amount of classical music coverage in *Vue Weekly* will increase

with this addition.

So, without further ado...

She's been called the Marilyn Horne of Poland by some; others, not beating around the bush, have described her as the world's best contralto. Ewa Podles (pronounced AY-va POHD-lesh) will join the Edmonton Symphony Orchestra under Grzegorz Nowak and the Richard Eaton Singers for a concert titled *The Merriment of Rossini* at the Winspear Centre on October 1.

As the title implies, the concert will feature some of the most celebrated (and most fiendishly difficult) arias by the prolific Italian opera composer Gioacchino Rossini (of *The Barber of Seville* and *William Tell* fame). There's been a renaissance of Rossini this past decade, notably with the rise of mezzo Cecilia Bartoli, who specializes in his work. (Podles was even a last-minute replacement for Bartoli in Ann Arbor, Michigan, last year.)

But Podles doesn't limit herself to one composer, or even one style. She's performed everything

from Handel's *Rinaldo* to Berlioz's *La Damnation de Faust* to Mahler's *Kindertotenlieder* to fellow countryman Krzysztof Penderecki's *Seven Gates of Jerusalem*.

Podles is also renowned as an interpreter of Russian song: her CD *Melodies Russes* won the coveted Grand Prix de l'Académie Française du Disque. Another Deutsche Grammophon disc of Rossini arias won the 1996 Preis der Deutschen Schallplatten Kritik.

Between each aria (and yes, "Una voce poco fa" is among them), the ESO will play an overture from one of Rossini's (number) operas. They're great pieces of music, as evidenced by the fact that Rossini used some of them for more than one opera.

Canada's First Lady of the Guitar, Liona Boyd, has turned a few heads lately—and not just because of the famous good looks and even more famous classical guitar virtuosity.

She's just released an autobiography, *In My Own Key: My Life in Love and Music*, which candidly

chronicles her musical career as well as per personal life, which included and eight-year affair with former prime minister Pierre Elliott Trudeau.

Boyd will be signing her book at *Audrey's Bookstore* on October 5 at noon, but she's not just in town to give Edmontonians her John Hancock. She'll be playing along with the *Edmonton Symphony Orchestra* under the baton of David Hoyt at the *Winspear Centre* on October 2, 3 and 4 as the debut performance in the ESO's "Parade of Pops" series.

The third Sunday afternoon concert was added at the last minute because of the quick near-sellout of the two evening concerts. Boyd has 19 recordings to her credit, and has become one of Canada's best-known classical performers, earning praise from the late Paganini of the guitar, Andrés Segovia. She has broken with her classical tradition in recent years, playing with Gordon Lightfoot, Tracy Chapman, Roger Whittaker and Georges Zamfir. She has played for such luminaries as the Queen Elizabeth and Prince Philip, Fidel Castro, Ronald Reagan and numerous Canadian governor-generals and prime ministers (she obviously made quite an impression on one of them...)

Here's something you don't see very often in classical music: a return engagement. *Lost in the Stars* is a concert featuring one of the most celebrated works composed in the 20th century: Olivier Messiaen's *Quartet for the End of Time*. Messiaen wrote and premiered the quartet during World War II in 1940 while a prisoner of war in the German internment

camp Stalag VIII. He scored the piece for piano, violin, cello and clarinet for the simple reason that those were the instruments and players he had on hand. (The upright piano he played was, the story has it, out of tune and missing strings, but the—literally—captive audience apparently didn't mind.)

Also on the program are songs by German composer Kurt Weill (best known for his collaboration with Bertold Brecht on *The Threepenny Opera*) and three solo piano works: "Regard de l'étoile" by Messiaen and two Intermezzi, Op. 117 by Johannes Brahms.

The performers are pianist Corey Hamm, violinist Yoko Oike Wong, cellist Josephine van Lier, clarinetist John Mahon and soprano Dawn Sadoway. The concert, which takes place at the Arts Barns on October 8, 9 and 10, was previously performed last May.

"It was a fantastic concert that deserved more of an audience than it got," said local aficionado-about-town Timothy Anderson. Several critics agreed. If return engagements are a rarity, threepeats are almost unheard-of. The *Quartet for the End of Time* is a piece every classical music listener, contemporary music fan or not, should hear live in performance at least once. The soliloquy movement, "Abime des oiseaux," is among the couple of most haunting and memorable minutes of music I've ever heard.

Got a classical music event you want some publicity for? Got comments on performances, performers or classical music in general? Fax 426-2889 or e-mail classical-notes@vue.ab.ca.

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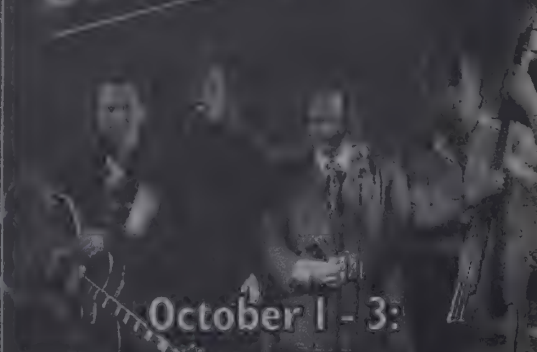
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Who needs radio? Korn have the Web—and the right attitude

By DAVID DICENZO

It's not strange for bands to have unique, loyal followings as they travel from city to city. A rapport with the people who buy your discs is, after all, a pretty natural thing. But California supergroup Korn have taken that notion somewhere far beyond the norm. Freaky devotees have shown Korn a love and admiration that few acts enjoy, and the boys from the band just eat it all up. I got to chat with guitarist Brian "Head" Welch (even though he was feeling sick from some questionable Chinese food he ate the night before) about what makes Korn tick, the new CD, Follow the Leader, watching TV with Ice Cube and why they get over 35,000 hits on their website every week.

VUE WEEKLY: We'll start out talking about the Korn following because that seems to be a big part of what you guys are all about. How did this relationship develop, and was it a conscious thing from the get-go?

BRIAN "HEAD" WELCH: The first tour we went on was with House of Pain and Biohazard—that's when it all started. We would play and then we'd go out in the crowd and say "What's up" and see if they thought we sucked. It just grew from there. And we're still doing that—we're not some band that's so good and that's why we're big. The fans are the ones making us.

Q: What is it about Korn that you think has attracted the attention of so many?

BHW: It's a different kind of heavy music. It's not just straight-ahead, all-rock and all-manly. It's got sensitivity, melody, rage and anger at things in life. We also have fun stuff. It's a groovier approach to heavier music. We like to throw a lotta different kinda things into our band.

Children of the Korn

Q: Thousands of people came out to greet you in the streets of Toronto. What's that feel like—is it satisfying, weird, et cetera?

BHW: We were speechless that day. We were going down the street [Yonge Street in Toronto] in a tank and there were over 500 kids following us. When we hit the record store, there were a few thousand people there. They ran towards the tank and the street was filled with Korn fans. We felt so accepted, we felt so much love and it was so cool. It was a pretty good feeling.

Q: Tell me about *Follow the Leader*. What was the direction you guys took for this disc?

BHW: We took more time on songwriting and structuring. And we experimented with some guest appearances—it was fun to have people over and watch them write. It was cool to watch and the fun we had came out in the songs.

Q: What was it like working with Ice Cube?

BHW: At first, it was intimidating [laughs]. We've always been fans of Cube and NWA. For me personally, he was "the man" in that band, because his voice was so thick. [Stops for a second and thinks there may be an earthquake happening while he talks from California.] In working with him, he's so professional, man. He paced around the room and looped the song in verses and he just wrote his lyrics—a couple of hours later, he was done, and he threw 'em down. He told our producer what to do, like "Go back there, put an overdub here," because you don't tell Ice Cube what to do. That night, everybody's jaws were dropped. It was so powerful what he put down and it pushed Johnathon [Davis, Korn's singer] to lay some stuff down too. Cube is way cool. I watched the *Simpsons* with him one day.

Q: A lot of bands get hooked up on the 'Net, but Korn seems to have taken that to a new level, with over 35,000 hits a week. What do you guys dig so much about the web, and how hands-on is it for the band members?

BHW: Johnathon is always online and so is David, our drummer. Fieldy [their bassist] is too busy to even shave his face, and Munky's

[guitarist James Shaffer] computer broke, so he was online, but not any more. People didn't know what to think of Korn, but we're big underground. It's a way to get us out to our fans, since a lot of radio and TV stations don't play us much. It's cool.

Phats for the memories

Q: When Korn hangs it all up and puts the guitars away for the last time, how do you think the band will be remembered?

BHW: We'll be remembered as fun. We have fun songs and real down-to-earth lyrics that people relate to. I think we'll be remembered as a "phat groove" band. We've been playing this music for a long time and people just kinda tripped out on it, didn't know what to think. It's been normal to us. We just came up with a sound, and I think it influences people, but we'll have to see.

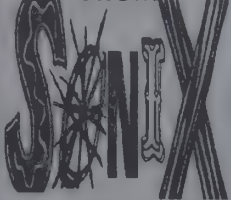
Q: Of all your countless shows, which one best represented the Korn experience?

BHW: It was in Denmark. We did three festivals with Rage Against the Machine. We played this show and we went on when it was sunny. About two songs into our set, this dark, dark, almost black cloud came over us and poured rain. The fans just started going nuts, every single person was hopping just totally into it. When we finished playing the last song and put our guitars down, the cloud was gone. It was the biggest vibe with us and the crowd. It was so cool.



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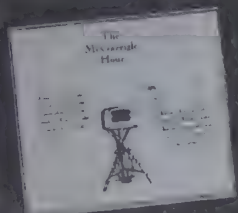
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Beauty and The Beast Within

O Vertigo Danse continues role as modern dance ambassador

By DAVID GOBEIL TAYLOR

The largest segments of the rich cultural industry in Quebec are music and film—after all, largely trapped within the province's borders due to their dependence language, these genres are relatively free from the "brain drain" that plagues other disciplines.

Yet, interestingly, Quebec has become world-renowned for modern dance, an art that isn't dependent on that defining element of Québécois culture, the French language. Of course, it is that very independence from language that makes dance so exportable, and the two most-traveled ambassadors of Québécois modern dance are Édouard Lock's La La La Human Steps and Ginette Laurin's O Vertigo Danse.

If Laurin's company is the slightly less known of the two, it's because it lacks the presence of an immediately recognizable dancer like La La La's Louise Lecavallier. But for the past 14 years, O Vertigo Danse has made a name for itself as a world-class ensemble with such pieces as *La Chambre Blanche* (The White Room), *Déluge* (Flood) and their most recent creation, *La Bête* (The Beast Within).

The latter piece was developed by choreographer Ginette Laurin for a premiere in the Netherlands, then taken to the 1997 Montreal International Festival of New Dance before moving on to New York last March. And the development of *La Bête* followed quite an unusual process.

Choreograph of character

"I asked each of the 10 dancers to create his or her own character, which I then choreographed separately from each other," says Laurin. "The characters are not realistic,



but inspired from mythology, fantasy or literature. I started to create solos to elaborate each character, looking at his or her body language."

The dancers were encouraged to explore the dark parts of their psyches for their character development; from this, the concept of *The Beast Within* was born.

(In case you're curious why there's an extra word in the English version of the title, *La Bête* is a common expression in French that implies the same concept.)

"I worked more with the characters' faults than anything else," says Laurin, "because the faults are the most exuberant and extravagant character traits. They allowed me to find the common space between the characters."

This unusual approach is more typical of theatre than dance, where the choreographer is more typically authoritative in character, rarely depending upon mere dancers for that level of creative input. But Laurin has never been your typical choreographer—she was a trained gymnast before she ever put on a dancing shoe for the first time, and she has merged acrobatic gymnastics with classical ballet and modern dance in all of her choreographies, along with her interests in film and South American literature.

The final product has the tenor of an elaborate dream. Principal dancer Anne Barry's character is

that of a Victorian writer, and the other dancers (which include Edmonton's Kenneth Gould, a founding member of Brian Webb Dance) become figments of her active, fantastic imagination. Some of these characters are: Lutine mutine, a mischievous sprite, Crépucule (Twilight), a horse-woman; and Gould's Lolita, a woman trapped in a man's body.

"*La Bête* shows human beings interacting," sums up Laurin. "It's a composite of different, disparate images that all meet. It shows the fragility of the human essence."

Scream for your culture

Along with music by interdisciplinary composer Jean Derome, *The Beast Within* features a textual element written by Éric Taillefer in both English and French. The spoken words are there more for ambience than meaning, however; bilingualism is not a prerequisite for the audience member.

As for the prevalence of modern dance in Quebec, Laurin chalks it up to cultural differences. "Québécois dancers traditionally haven't been drawn to the United States. In the rest of Canada, there's a whole generation of dancers who studied in the U.S. with American choreographers. It's different in Quebec; we've always been closer to Europe because of our culture."

"Plus, in Quebec, there's always a feeling, right or wrong, that we have to protect our culture in order to keep our identity."

Stage Polaris brings an age-old tale to life



We're all familiar with the story of *Sleeping Beauty*, and those hoping to refresh their memory of the fairy tale need not look any further. Stage Polaris is presenting their version of *Sleeping Beauty* at Kaasa Theatre, with performances running until October 11. Don't expect an avant-garde production of the traditional story, because time has not exactly had an effect on this tale. "The story goes back hundreds of years with very little change," says actor Kyle Jorde. "Through research and working on this show, I've really come to get the gist of it. It's just kooky stuff. It's a story about changing, how a woman goes through to adolescence. The sleep represents not wanting to grow up." Pictured above are actors Celina Stachow (left) and Linda Grass (right), in a scene depicting the good fairies blessing the young Aurora. For tickets, contact Stage Polaris at 422-9463.

Juan for the road

By LORRAINE RESSLER

Hey, guys—what would you say to having sex with a different woman every day for the rest of eternity? Sounds good now, but what about 400 years from now? Oh, by the way, the rules are that you can't ever sleep with the same woman twice and you can't ever pay for the sex.

This is starting to sound like a lot of work, isn't it? But what if your very soul depended on success, thanks to a contract with Satan himself?

Herein lies the premise for David Ives's *Don Juan in Chicago*. Edmonton's Edgewise Ensemble is performing this unique twist on the old Don Juan legend this week at the Varscona Theatre.

"Usually, Don Juan is portrayed as an evil guy," says Edgewise member Jeff Halaby. "In our play, you see him in the beginning as a scientist who wants to know everything—just a guy with a real thirst for knowledge. He's 30 years old and he feels he hasn't gotten anywhere. So he summons up the devil and asks to make a deal."

Unfortunately for this Faustian Don Juan, it turns out that Satan has an unexpectedly off-the-wall sense of humour. "The devil says, 'All right, you can have eternal life—as long as you bed a woman every night,' to which Don Juan agrees," says Halaby. "Then you see him 400 years later in Chicago. So this is a story about how much life is worth and how long you will do something before you say, 'No more.'"

Director et cetera

For *Don Juan in Chicago*, Halaby has taken on the role of first-time director. "I don't know how it works in the 'big time,' but in this show, you end up doing more than directing," confides Halaby. "You become the set designer, the lighting designer, the guy who gives the cues, the guy who builds stuff, et cetera. That's the thing I found most challenging. And also, this text in this play is very fast-paced and

snappy.

"The characters speak in verse, and a lot of the rhymes happen very quickly," says Halaby. "That's what makes the play really fun. A lot of the

rhymes are kind of quirky and off-key. But once six people get on stage and the text is flying from here to there, keeping the focus was probably the hardest thing. But the text is funny enough that this

play could be performed as a reading and still be successful. Just listening to it, you laugh out loud; that's why we decided to do it. The trick is getting it from there to flowing onstage."

This may be Halaby's first stint as a director, but the ensemble as a whole isn't new at this. "We had an entire season last year," says Halaby. "We did *Cheer* in concert at the Jubilee Auditorium, we did *Talk Radio*, and we did *Stalkers*, a new work by Tom Fedechko, one of the ensemble members. We also did a version of Shakespeare's *Measure for Measure* for schoolkids."

Giving it the old college try

Halaby and most of the Edgewise Ensemble are graduates of Grant MacEwan Community College's Theatre Arts program. Since graduating a few years ago, they had all met with varying degrees of success in finding jobs onstage.

"What happened is: we all graduated, and few of us did a lot of work," says Halaby, though he has been lucky enough to be involved with the popular Rhythmatix show on and off since 1996. "So we got together one day and said, 'Let's put together a company, and let's write our own stuff and do shows and direct and act.' And we did. And the greatest thing is that this truly is an ensemble. Everybody does everything. Jordan Thompson does the poster, Jocelyn Ahlf is the publicist and Andrea Cheung is the treasurer. It's a real company."

As enthusiastic as Halaby and the rest of the ensemble are, it sounds like it'll be a while before they get too much of a good thing.

inter **Vue** WEEKLY

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Script, acting lost in *Bermuda Avenue Triangle*

By KRIS MORRA

When I die, I might go to heaven—or, if I'm a bad girl, I'll go to dinner theatre. I wasn't expecting anything from *Bermuda Avenue Triangle* other than a playful romp at the theatre—and I'll be honest, I was hoping to catch the latest in washed-up TV stars in the Mayfield's season opener.

Well, I got fluff and guess who the star is? Ken Kercheval. Anyone who babysat on Friday nights in the '80s will remember him as the sleazy Cliff Barnes on *Dallas*. Kercheval's program bio sums up what he's been doing for the last 10 years or so: "Kids, kids, kids". He seems to have plenty, ranging in age from five (yes, five) to 42! I guess that's why he was cast in this play, billed as "Broadway's newest hit"—he had the prerequisite of being a philandering

'60-something slime-ball, perfect for his role of Johnny.

The plot "thickens"

The plot is formulaic. Two women in their '40s, hooked on valium and regularly seeing psychiatrists, set their aging mothers up in a \$200,000 condo for active seniors in Las Vegas so that the old ladies can be closer to their grandchildren and can continue to interfere in their daughters' lives. And, of course, one, Fannie, is winy and Jewish, and the other, Tess, is bitchy and Irish-American (I didn't see that one coming). The mothers hate the condo, and I don't blame them. As Tess says, "It looks like it was painted with Pepto-Bismol and Vicks Vapo-Rub"—and she's right.

Of course, the women end up meeting Johnny, a jaunty, suave gen-

tleman who has allegedly just lost his wife. He moves in and bingo!, the *Bermuda Avenue Triangle*. And they now love Las Vegas and the condo and have a much-renewed interest in sex (and let me tell you, that's just plain disturbing when you see these women).

I don't want to ruin it for anyone who might want to pay \$26 for this schlock, so let's suffice it to say that although the women undergo a transformation at the beginning of the second act from frumpy, ugly aging birds to showgirl-clad, sleazy 60-year-olds, the acting and the script just don't get any better.

Plaster cast

Kercheval very capably plays Johnny, and is charismatic and smooth on stage. Actually, if the script had been better, I might have thought I was watching *Dallas* all over again. The rest of the cast however, are just adequate. Barely.

Sylvia Lennick as Fannie is just

plain annoying. She mumbles and lisps her way through the script—which is hard to do when you're overacting as much as she is. Nancy Drake as Tess is better and is believable as the bitter Irish-American; she seems to have fun on stage. The other characters, the two daughters and the gay Rabbi-cum-condo director, come and go from the script without too much notice or disruption.

I think what best sums up this

show is the Whipping Cream ad on page 17 of the program. Dinner Theatre. So easy to use and so versatile. No other theatre delivers such fluffy taste appeal! When you go to the Mayfield, check the "best before" date. The show is guaranteed to stay fresh until at least that date! Always keep dinner theatre tightly closed and at a safe distance from other theatre—so that it doesn't absorb a good script and acting.

A bunch of Grapes

Momumental novel *The Grapes of Wrath* becomes monumental production

By KRIS MORRA

It's Saturday morning and I'm sitting in the beautiful Timms Centre green room chatting with three actors who are in the monstrous show *The Grapes of Wrath*, Studio Theatre's first offering of the 1998-99 season—and it just feels good. Adam Joe, Jared Matsunaga-Turnbull and Robert Corness are chatting openly and comfortably about what it's like to volunteer for a project like this.

What on earth would possess anyone to take on a show with a cast of 41, a crew of about 20 and a, um, dog? Well, director Kevin Sutley is doing his MFA thesis on this play and this is his project. And yes, it's monstrous.

That's a lotta people

"It looked like a G-7 summit at the first rehearsal," says Corness. There's a roll call at the beginning of each rehearsal, and like Matsunaga-Turnbull says, stage managers Sharon and Amanda "deserve a big cookie."

"This says a lot about Kevin," he continues. "At the beginning, he told us it's about the team. Kevin knew every person's face and name at the very first rehearsal."

The Grapes of Wrath is set in the Great Depression of the '30s, when big corporations were taking over the land and the population was moving further west to California, the land of milk and honey. The Joad family packs up everything they own and follows the exodus, only to find that California doesn't leave the family any better off. There's lots of talk about "if only I

did this" or "if only I studied that." But the Joads are a close-knit family and stick by each other during the hard struggle.

And, according to Joe, this is a good reason to tell the story—and the others agree. "We're looking for a new social conscience," says Joe. "And the humanist element in Steinbeck's writing make it accessible to any audience member."

Conscience and corporations

We continued to talk about the social parallels that exist today. "How do you fight against a corporation?" says Matsunaga-Turnbull. "We seem to hear that a lot today. This is very relevant stuff."

The script, written by Frank Galati, is a faithful adaptation to the Steinbeck novel and the set apparently is "visually breath-taking." Sutley has enlisted sound designer Robert Clinton to add ambiance with a live soundtrack of banjos and fiddles, which "really makes the show come alive." And clearly, he couldn't have done it without assistant director Glenda Stirling who has worked diligently with the ensemble part of the cast or the rest of the crew or the support from the University of Alberta.

It should be noted that this production breaks the unwritten rule of theatre by scheduling shows on Monday night (they take Sunday off instead). "This is so that the community can come and see the show," says Corness. "And so we can go and see stuff on Sundays," continues Matsunaga-Turnbull.

Over the past six weeks of rehearsal, this ensemble has developed into a family. "The level of community and energy is just fabulous," says Matsunaga-Turnbull. "There's a real sense of harmony, a balancing of status and focus on stage. Everyone is equal." And with a cast that ranges from seasoned equity actors to theatre newbies, this is an awesome feat.

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Stroll of Poets continues its support of the spoken word

Poetry festival ready for its eighth year

By PAUL MATWYCHUK

Robertson Davies, that wise old Rman of Canadian letters, was often approached by young writers for advice on improving their work, and he would tell them to try reading their work aloud, to see how it sounded. "Oh, but I'm not writing for performance," they would say, whereupon Davies would thunder, "Oh, yes, you are."

"The great works of imagination," he once wrote, "are simply indications for performance which you hold in your hand, and like musical scores, they call for skilled performance by you, the artist and reader."

Davies would probably have been delighted by the Edmonton Stroll of Poets, a poetry-reading festival which celebrates its eighth anniversary this weekend in various locations along Whyte Avenue. The Stroll has remained remarkably true to the aims of its creator, Doug Elves, and what he had in mind eight years ago: to encourage the oral performance of poetry, to raise the awareness of poetry within the Edmonton community and to provide local poets a rare opportunity to try their work out on the public.

"It's one of the best things that happens in town," says the current Stroll president, Anna Mioduchowska. "I had done public readings before, but nothing like the Stroll, where so many people read at the same time in the same place. The poets range from their early teens to people in their 80s, from all walks of life and all stages of their writing careers. There's just such a tremendous energy." This year, 140 poets—by any reckoning an astonishing number—will be reading their work at nine different venues. "Even the League of Canadian Poets doesn't get gatherings this big," notes the poet Jocko (*An Anarchist's Dream*), who will be reading again this year. Most of the venues are usual poetry haunts like cafés and bookstores, but Stroll organizer Marilyn Hooper is excited by the addition this year of a new venue: the courtyard at the International Hostel on 106 Street, which is the first-ever outdoor Stroll venue.

"The venues are so open to us," says Hooper. "It took me less than 10 minutes to book them—I just picked up the phone, and they all said, 'Oh good, the Stroll. What day is it this year? Great.' The bookstores always set up a reading area for us, and it's nice, especially for the first-time poets—the 'newly-reads,' I call them—to walk into an atmosphere that's so welcoming."

Mioduchowska agrees: "It's a lovely thing every year at the Stroll to meet new readers who are nervous and shaking to death before it's their turn to read, and then when they get up there, what they read turns out to be wonderful. They get such acceptance, and people are clapping for them. It's just very moving."

Equalitarian podium

One of the consistent virtues of the

Stroll is its complete absence of a star system. Established poets like Jocko, Shirley Serviss, Alice Major and Sheri-D Wilson each get the same five-minute slot that a first-time high-school poet receives. The results are sometimes uneven, as experienced Stroll veterans cede the podium to less accomplished

readers and poets—there were a lot of mushy poems about Princess Diana last year, for instance. But the overall quality is surprisingly high, and at only five minutes per poet, not to mention the free admission price, the Stroll maintains an unpredictable, hurlyburly atmosphere that the increasingly slick Fringe Festival has started to leave behind.

And as another of this year's readers, Sally Ito (*Frogs in the Rain Barrel*) notes, "There has to be a maturity in your development as a poet. You develop beyond just writing bad, confessional poetry by observing other poets and developing a sense of craft."

Why do poets take part in the Stroll? "I need the 10 bucks," says Jocko, referring to the honorarium each poet receives. "No, I just like doing readings. It's really important to find a way to connect with an audience, and you don't get that from a literary magazine. What the Stroll does is remind poets that there are audiences, and it reminds audiences that there are poets."

For Ito, the Stroll also acts as an aid to her own work. "It keeps me thinking about poetry. If I haven't been writing lately, it lets me hear poetry again and get me into a poetic frame of mind. And of course, I like to read new poems there and get a sense of how the audience responds to them."

So what kind of people make up the Stroll's audiences? "Panhandlers, mostly," says Jocko. "No, a lot of them are other poets, naturally. Some are non-poets who like the atmosphere, and some are people who want to get involved next year." The Stroll has always been its own best advertisement, and seems to always attract new participants: even as some poets drop out or move away, Stroll membership has consistently grown each year. Poets used to be assigned two readings apiece in the early days of the event, but things have gotten so crowded that now there's only one room in the schedule for each slot each.

They landed Lander

Every year, however, the Stroll invites a poet, usually from out of town, to do an extended reading at the Sunday morning Stroll brunch at the Strathcona Legion. This year's guest is Tim Lander, a Vancouver-based poet who came to the board's attention after his performance at last year's Stroll Open Stage. "If our mission is to heighten the profile of poetry in the community, then he's our poster boy," says Marilyn Hooper. "Many people walked out of the reading he gave last year visibly moved."

Lander makes his living as a busker (he plays the penny whistle), but he's also the author of over 40 self-published collections of poetry. These are true "manuscripts," since he hand-letters and

hand-sews them, and sometimes provides the illustrations. "I'm more interested in publishing poetry rather than producing objects that are books," he says. "By that I mean the feel of the book has to match the poems that are in it. There should be a unity to the book."

Lander mourns the current state of poetry publishing in Canada, and wishes more poets would seize the opportunity to publish their own work. "It would make poetry much more affordable and accessible, for one thing," he says. "Commercial books of poetry have to have a certain number of pages, and therefore become more expensive to buy. But I feel poetry books should actually be thinner as a general rule. I like, in a book of poems, to be able to read it in one sitting, to experience it as a unity—in one breath, as it were."

The Vancouver poet is a huge fan of poetry readings, and attends at least once a week. He's very excited by the current revival of



Tim Lander ▶ He's a poet, and he knows it

interest in poetry as a spoken art. "It's the basic linguistic art," says Lander. "Because we're verbal speakers, we naturally produce poetry. It simply goes with the consciousness that language engenders. And in these days when there's so much apprehension as to the future, we're producing a lot of poetry in order to check on where we're going."

Jocko, on the other hand, is not so sure whether a poetry revival really exists. "I'd like to think so, but poetry still has a long way to go to get beyond poets as its main audience," he says. "The Stroll is part of that, but I think it can only get better. It has to get better."

Somehow, I'm able to restrain myself from saying, "Well, it can't get any worse." V

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VISUAL ARTS notes

By DANIELLE ZYP

Vue Weekly is proud to announce the return of Visual Arts Notes. We get gazillions of press releases for visual arts events and exhibits faxed, mailed, e-mailed and dropped off to our office, and space considerations mean we unfortunately can't write an article about all of them. This column will help to expand our visual arts coverage by previewing a selection of openings, events and issues every two weeks. Never fear, we'll still run full-length articles; Visual Arts Notes will allow us to concentrate more on reviews. Danielle Zyp, who has been a regular visual arts contributor to Vue Weekly for the past several months, is now our contributing editor for visual arts—it's now her thankless job to wade through the reams of paper to bring you, the reader, the best and brightest in the visual arts scene on a biweekly basis. —Ed.

A controversy developed in recent weeks over a public artwork at the Grey Nuns Hospital—one that sev-

eral people claim is a phallic symbol. Some staff and patients from the hospital's mental health wing, whose windows overlook the controversial outdoor sculpture, are calling for its removal.

"There are a number of patients there who have been sexually abused," says communications officer Tadra Bolton. "They're finding the sculpture disruptive."

When 10 patients were polled, eight objected to what they perceived to be the artwork's phallic imagery, and two said they found it "disgusting." The Edmonton-based creator of the work, artist Clay Ellis, has a different perspective.

"My intent wasn't to create an image that looked like a penis," he says. "That should be taken into account."

The large-scale abstract metal sculpture is called "Maundy" after Maundy Thursday, or "the day that Jesus washed the feet of the poor," says Ellis. "That whole series of work was based on the image of the vessel pushed to a scale where it becomes useless as a real vessel. These are simple, everyday objects."

According to Bolton, the piece will be relocated "before the snow flies." This decision may ruin an opportunity for learning, according to some. Psychiatrist Dr. Gordon Mowat of Alberta Hospital asked in a letter to the editor of a local newspaper, "If therapists cannot help people who have been sexually abused deal with images, how

can they help them deal with reality?" However, a trustworthy source insists that the bottom line for the hospital is to heal.

The Edmonton Contemporary Artists Society (ECAS) is presenting their sixth annual exhibition, which opens October 2 and runs until October 23 at the Arts Barns—not the most conducive space for viewing, but perhaps the art will surpass the venue. A little jazz provided by the PJ. Perry trio might help. ECAS will include works in various different genres, from abstract painting and sculpture to landscape and figurative pieces.

They're also hosting a free public lecture the next evening, October 3 at 8 p.m. Historian and art critic Piri Halasz will present "Last Year, This Year in the Big Apple," a must-see if you want to bone up on the contemporary art scene in New York. Halasz is a former art-page writer for Time magazine, ARTnews and several other publications, and she used to teach at Columbia University and Hunter College in Manhattan. For a preview of her chatty observations about current exhibitions, visit her website at <www.mindspring.com/~Piri>. ☺

Got a visual arts announcement? Drop it off, mail it (our address is on page 6), fax it to 426-2889 or e-mail it to our brand-spanking-new address, visualartsnotes@vue.ab.ca.

Latitude 53 bites the silver bullet

"53@25" celebrates anniversary of controversy-raising gallery

By AMY HOUGH

Who can forget such controversial exhibits as Shari Hatt's *Breast Wishes*, Spencer J Harrison's *The Fag Project* (Would You Beat This Man?) or ManWoman, who was eager to revamp the image of the swastika? Well, the gallery on the edge who has brought Edmon-

ton exhibits such as these over the years is celebrating its silver anniversary: Latitude 53 is 25 years old.

Whenever Edmonton is in an uproar about art, Latitude 53 is probably at the centre of it—which is all fine and dandy with executive director Todd Jones. Jones is a firm believer that art should be a catalyst to get the community talking, and Latitude 53 has kept the community doing exactly that for 25 years—no mean feat for a not-for-profit organization. In celebration of their longevity, the gallery is hosting "53@25," a big birthday/fundraiser bash catered to all who love food, music and, most of all, art.

Don't shed a tier

"53@25 is going to be a two-tiered gala event," says Jones. "The first tier is a little bit more of an exclusive event. We have 101 tickets—you pay \$200 for two tickets, and you get to walk away with a piece of art valued at at least \$250. We felt this would be very exciting, because it connects new people with Latitude and with artists in the city. It gives artists an opportunity to be collected by people, but it also gives people an opportunity to select a piece of work—and that's something that's not usually done for galas. Usually you pay a certain amount for a ticket and you get some drinks and some food but that's it."

"The second tier is a larger party for pretty much anyone—because \$200 for a couple may be out of some people's price range, and Latitude is about community, so we wanted to celebrate our 25th anniversary with a large group of people. The second-tier tickets are

\$20, and for that you get food and entertainment. The entertainment is quite exciting, because we have the Jump Orchestra coming together. This is probably the first time they have played together in about three years. They're reuniting for this."

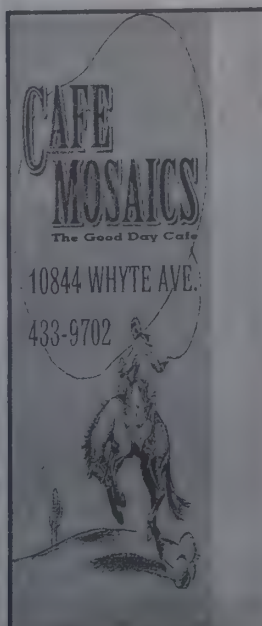
The second tier of the gala will also feature a silent auction of art pieces ambiguously described as "vessels." Jones discloses that these vessels range from chalices to bowls to bejeweled urns, each lovingly crafted for Latitude 53 in honour of their birthday.

Fun for funds

"As well, throughout the evening we'll have performance artists who will be mingling throughout the crowd," says Jones. "People will be mixing, mingling, schmoozing and hopefully talking, because Latitude's been around for 25 years and we're pretty proud about being able to survive for so long. Over the years, we've probably exhibited about 3000 visual artists, performance artists, musicians and writers—that's a pretty big group of people."

"The fundraising will be going to some of the newer initiatives that we're starting as well as some of the anniversary projects we've done—like *Peripheral Vision*, which was our show during the Works Festival. It will be more or less acting as seed money for projects like that, and to support local artists, cultural workers and writers, because we feel that developing critical discourse is really important."

Happy Birthday, Latitude 53. I'm sure you'll keep us talking for at least another 25 years. ☺



galleries

53@25 • Latitude 53
• Oct. 3

Permanent Midnight introduced Stiller to Hollywood's dark side

Rising star plays fallen heroin addict

By MARK LEIREN-YOUNG
Special to Vue Weekly

When Ben Stiller was working on *Permanent Midnight*, he demanded the anti-star treatment.

"Ben made a lot of special requests on the set," recalls first-time director David Veloz, "but every request he ever made was to make his life miserable. He didn't ever say, 'I want the fluffy bed in the trailer.' Instead, he asked, 'Can you guys give me some hot peppers to put in my eyes to make me cry?' Or 'Keep food away from me. I'm starving myself. I want more bubble gum so I can survive.' It was an incredible level of intensity."

To help lose weight in order to accurately portray a junkie, Stiller developed his own addiction. Since he was living on a liquid diet and eating less than a supermodel, he started mainlining Double Bubble.

"I definitely went through buckets," says the black-clad Stiller, sitting at a table at the Four Seasons Hotel during his visit to the Toronto International Film Festival.

Stiller's costar, Maria Bello (TV's *E.R.*), recalls getting up from a love scene to discover a huge wad of Stiller's gum in her hair. That off-screen scene is about as close as *Permanent Midnight* gets to Stiller's current box-office hit, *There's Something About Mary*.

Mary quite the contrary

When director David Veloz cast Stiller as a Hollywood junkie, he never imagined that when the movie hit the big screen his star would also be featured in the year's biggest comedy.

"It's a happy accident," says Veloz. "The films were made in the exact opposite order. We were first and *Mary* was much later, and it just came out earlier. We were

thinking all along that this film might open up at Christmastime, and it would be the only thing he'd done all year."

Instead, the *Mary* phenomenon is an early Christmas present for *Permanent Midnight*. Based on the autobiography of Jerry Stahl—a recovered heroin addict who fed his habit with the money

he made writing for shows that included *Alf* and *Moonlighting*—the role was definitely something new for an actor known primarily for playing variations on a neurotic comic

persona. And that's what appealed to Stiller.

"I just thought it was a great opportunity to play a really different part, and the book really affected me," says Stiller. "And then, right after I read the book, I met Jerry and he and I became really good friends. By the time the movie came around to being made, I really felt a connection to him and an investment in him, and I wanted the movie to be the best it could possibly be, because it was his story."

For Stiller, his relationship with Stahl was a key to coming to grips with playing a junkie.

"I felt like I needed to figure out how to play him, because I hadn't had his experience and I had to somehow convince myself that I was worthy of playing this character who had gone through all these experiences that I hadn't had," he says.

The seedier parts of Hollywood

For Stahl's part, his friendship with Stiller made it easier to survive the nightmares of seeing the worst experiences of his life being recreated for the big screen. "I think I would have felt a lot worse had somebody else ended up playing me," says Stahl, "because Ben and I ended up being very tight, and I'm literally putting my life in the man's hands."

Stahl also tried to assist his dopelgänger however he could. "I gave him the toilet tour of Los

sexual exploitation of the young. Taking carnal advantage of the underage is condemned by people who otherwise oppose all forms of censorship. The reasons for this are entirely sound: the latency period is an inescapable fact of human sexual development, and it's both immoral and irresponsible to promote the tipping of such delicate psychological scales.

Of course, pedophilia is not really what *Lolita* is all about. The book is a satire, after all, a comedy of manners, the mock-heroic comeuppance of sophisticated Europe at the rough-but-stronger hands of the boorish New World. Humbert Humbert is a sort of tragicomic Gustave Aschenbach from Thomas Mann's *Death in Venice*, and America is a place where the French-fried potato is neither French nor fried, nor is it a potato, and where nothing is as invigorating as Philistine vulgarity (to paraphrase two of Nabokov's more famous pronouncements).

Maintains Nabokov's integrity

To its credit, *Lolita* tries to main-



Permanent Midnight ► The Stiller of the night

Angeles and took him around," he says. "I introduced him to a lot of dope fiends, ex-dope fiends, crackheads, places where all these people hang out, methadone clinics..."

"And then we left the studio," Stahl laughs, then continues in a more serious vein. "Ben and I worked a lot together on the character. I was the needle wrangler, which was very strange because when I was out there all those years I think the last thing I thought I was doing was research for a movie."

The two hit it off so well that they've already begun working together on new projects—but this time Stahl is the writer, not the role model.

"I just finished another script for him to star in and direct, called *The Magnificent Dope*. It's loosely based on a screwball comedy from the '40s about a success guru who is failing horribly and has to hold a contest to find the biggest loser in America," says Stahl.

But although playing Stahl may improve Stiller's standing as an actor, *Mary* has certainly changed his status at the box office. Asked what's different about his career since *Mary*, Stiller half-shrugs.

"Just obvious things," he says. "How much people offer you per movie or the amount of movies that come in—all the really predictable Hollywood stuff. 'Oh, you're in a movie that makes \$100 million. Here's more money to do it again.' It's a whole new world for me."

He knows the business

But as someone who grew up in Hollywood—his parents are Jerry Stiller and Anne Meara—Stiller is well aware of how the business works, and he hopes to use movies like this one to avoid being typecast.

"I don't want to do the same role I just did," says Stiller. "To me, the strategy is every time you go

out to do something, you try to do something you really believe in. I think I've learned enough over the last 14 years in the business that certain moves get you somewhere. You play one type of role and people see you in that way. The business is really obvious."

"I've had so many friends in the business who are really, really successful and really big and make \$20 million or whatever and you come to terms with that yourself when you live in that world," says Stiller. "You just have to figure out for yourself, 'What am I doing here? Am I envious of that? Am I not?' I think in the last few years I've made peace with what I want, and I've been really, really happy with where I've been. And this summer—to have a hit movie and have it open up these doors and definitely get a little more attention is really nice. But I wasn't thinking, a year ago, 'Man, you know, things really suck.'" —*Courtesy The Georgia Straight*

Embattled Lolita finally released

Message is political, not pedophilic

By MARK HARRIS
Special to Vue Weekly

It's instructive to note that *Lolita* the movie is having as much trouble penetrating the U.S. market in the 1990s as *Lolita* the novel had 40 years ago. The subject matter of a middle-aged European man falling head over heels in lust with a pubescent American girl was a narrative hot potato then, and it's a narrative hot potato now.

Nowadays, of course, moral objections to Vladimir Nabokov's novel have, in secular circles at least, narrowed to the single issue of the

tain the intellectual integrity of the book. Structuring his screenplay like a classic film noir (the story is set in the late 1940s), scenarist Stephen Schiff introduces us to a blood-splashed Humbert Humbert (Jeremy Irons, *The Chinese Box*) driving down a country road, brooding over the series of events that led to his present predicament. In flashback, we are soon introduced to: 14-year-old Lolita (Dominique Swain, *Face/Off*), a dead ringer

for the love of Humbert's adolescent life; her pretentious mother, Charlotte Haze (Melanie Griffith, *Mulholland Falls*); and Clare Quilty (Frank Langella, *Small Soldiers*), the literary pedophile who seems fated to steal "Lo" from the arms of Humbert, her smitten stepfather.

Nudity is rare and sexual activity is kept to a minimum; things are implied more than shown, shadows provide a modicum of modesty for the young lead, and it looks as if stunt doubles were used during the film's more intimate moments. Good taste and directorial decorum could hardly



Lolita ► have been more pronounced.

Labour of love, not lust

Better yet, the film's attention to period detail is so painstaking, it can only be described as a labour of love. The soundtrack crackles with 1940s songs, coin-operated radios can be found in cheap motel rooms and the black servants who drift through the background are obviously separated from their white employers by a wall of class distinction that could never be

breached. Indeed, director Adrian Lyne's (*Indecent Proposal*, *Jacob's Ladder*) *Lolita* contains fewer anachronisms than any American period film I can think of.

Unfortunately, for all its sweat, circumspection, and serious intentions, it's not a very good film. Although beautifully wrought, *Lolita* is as dead as the nymphette is alive. The filmmakers provided this risky adaptation with everything except the one quality it needed most: genuine inspiration. —*Courtesy The Georgia Straight*

What Dreams May Come shuffles off its mortal coil...

...not to mention credibility

By PAUL MATWYCHUK

I've only seen one really good movie that seriously tries to depict the afterlife, and that's Michael Tolkin's disturbing little picture *The Rapture*. Few movie-makers, though, are as hard-headed as Tolkin, who rigorously followed the cosmology of the Bible to its grim, relentlessly logical conclusion.

In fact, I don't think most directors really believe in heaven at all. That's a perfectly tenable philosophical attitude, and it serves you ably if you're making a comedy like *Here Comes Mr. Jordan*, where heaven's slipshod bureaucracy is just an amusing conceit. But it's mushbrained, supposedly "profound" movies like *What Dreams*

May Come that remove all the traditional theology from their treatment of heaven and substitute nothing better than notions borrowed from expensive therapy sessions, which display the shallowness of so much modern New Age thinking.

In the film, Robin Williams plays a pediatrician who dies in a car accident. His soul migrates to heaven, where he meets a guide (Cuba Gooding Jr.) who speaks in the soft, compassionate tones of a California grief counselor. Williams looks around in wonder at his new surroundings, which remind him of his artist wife's canvases—the flowers even smear, as if the paint on them is still wet—and is informed that his imagination has created everything he sees. "It's big enough here for everyone to have his own personal universe," Gooding says.

painting, scored to the same soppy Michael Kamen music we heard playing in her dad's heaven. Isn't rock music allowed up there? Or electric lights? Doesn't this girl want to go dancing or smooch some boys? Why has she invited over so many old guys on penny-farthing bicycles? (The heaven scenes in *Made in Heaven* were full of penny-farthing bicycles, too. Why do penny-farthing bikes suggest heaven to so many directors?)

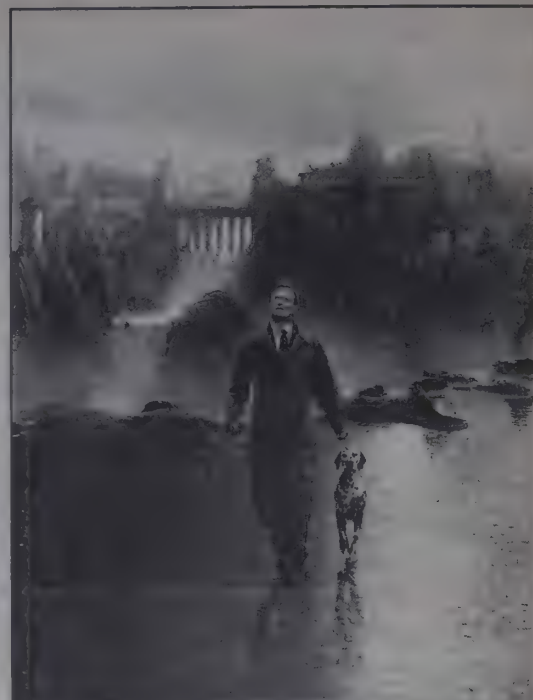
But *What Dreams May Come* won't allow irreverent thoughts like that. It's so glumly preoccupied with the magic of "true love" that stuff like sports and junk food and liquor and sex never enters its consciousness. At one point, Williams meets an attractive woman who actually turns out to be a young girl in disguise—and the movie shows so little interest in any kind of sensible adult appetites that it might have been made by some other noble, insufferable little angel-child using a grown-up director's body.

A penny-farthing for your thoughts

Except when Williams travels to other parts of heaven, you see a depressing sameness of imagination in the other souls' ideas of paradise. In fact, it's all the paradise of an overprivileged, white, Hollywood art director with a fondness for 19th-century artwork and \$70 million at his command. It's ridiculous, for instance, that when Williams visits his dead daughter, who's maybe 12 years old, her heaven looks like a Bouguereau

To hell with this movie

The action finally kicks in when Williams's grieving wife (Annabella Sciorra) commits suicide and is sent to hell. Sciorra is Williams's "soulmate," we are told—told, rather than shown—and he vows to make the perilous journey to hell and rescue her. The director, Vincent Ward, shows a lot more spirit staging the scene in hell than in those dopey heaven sequences (I like the bit where a naked team of condemned souls



What Dreams May Come ▶ What's the matter, Robin? Forgot the barrel again?

attacks Williams's boat), but the "rescue" scene is a letdown. You see, hell is actually a state of mind, according to the movie, and Williams's task isn't to battle any hellish creatures or dodge fireballs or anything; no, he must act as his wife's psychotherapist, get her out of denial and heal their marriage. Dante would have been horrified—I mean, you don't get out of the Inferno just by doing a couple

of trust exercises!

The movie does boast the best cameo of the year, though: Werner Herzog, the great German film director, plays a tormented spirit in the bowels of hell. I couldn't help but chuckle; if it were at all possible to make a movie on location in the actual hell, you just know Herzog—not Vincent Ward—would be determined to drag a crew down there with him.

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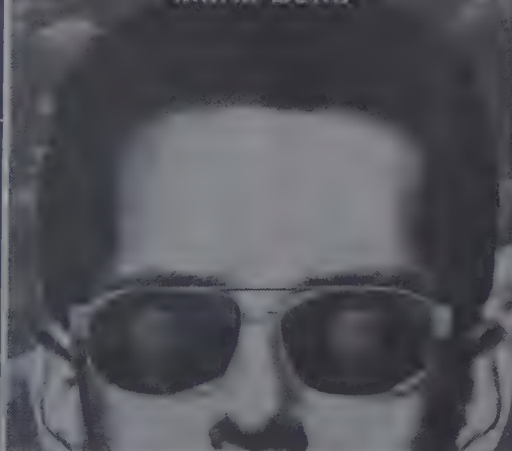
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One Killer of a movie

By PATRICK VUONG

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Woo has practically become a household name with big-budget Hollywood movies such as *Broken Arrow*, *Face/Off*, *The Replacement Killers* and *The Big Hit*. (The first two he directed, the others he served as executive producer.) The general public in North America doesn't realize that Woo has had many hits before his relatively recent move to Hollywood. *The Killer* is one of his pre-Hollywood films that's a cut above the rest.

The *Killer* stars Chow Yun Fat (*Hard Boiled*), who is one of Woo's favorite collaborators, having most recently played the lead role in *The Replacement Killers*. Chow plays the protagonist, an ultimate assassin who has been double-crossed by the triad leader who hired him. During one of his assignments, the killer accidentally blinds a young woman caught in the crossfire. Guilt-ridden, he befriends the lady, who doesn't know that her new friend is responsible for her injury.

To further complicate matters, the hit man is being hunted by both the mob and the relentless cop Lee. In the end, Lee and the killer must form an alliance to save themselves and Chow's lady friend, as well as to bring down the triads.

This movie is a prime example of the magic that Woo and Chow can

create. Woo's cinematic style makes even the most violent action scene seem almost poetic. Everything from

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The Killer • Starring
Chow Yun Fat

his slow-motion editing to his unique camera angles is at its finest in *The Killer*. Though these elements may almost seem clichéd, that's only because so many young directors are cloning

Woo's style. In this film, Woo shows all would-be filmmakers how an action movie is really made.

Not to be outdone, Chow puts in a great performance as the hit man. His role in *The Replacement Killers* might not have displayed his great acting talents (due largely to having to learn a new language), but he's excellent in *The Killer*. He's a versatile actor who has played virtually every kind of role from comedy to drama, and he gets to show some of that range and skill in this movie. It's almost certain that Chow and Woo will collaborate again in the future.

Overall, *The Killer* is an outrageously entertaining film. The only problem with it is that because it's a Hong Kong movie, there are two versions on videotape. If you don't mind reading, pick up the subtitled version because the dubbed version not only takes away from the serious tone of the movie, it also creates humorous situations when there are none intended. For fans of Woo or Chow (or both), or of action films in general, *The Killer* is a must-see.

Wayne's World wannabe

Latest SNL movie tries to expand three-minute sketch

By NICOLA SIMPSON

When Will Ferrell joined the L.A. improv group the Groundlings in 1991, some might say his fate was already decided. After all, the troupe produced *Saturday Night Live* stars like Laraine Newman, Phil Hartman, Jon Lovitz, Julia Sweeney and Cheri Oteri. Seven years later, Ferrell is an SNL regular and his first big feature film is coming out next week.

A Night at the Roxbury isn't as much of a leap for Ferrell as you might think—the movie is one in a long line of SNL skits that have made the jump to the big screen. But after the failure of outings like *Stuart Saves His Family* and *The Coneheads*, was Ferrell nervous about the venture?

"There are a number of reasons to be anxious," he concedes. "Doug and Steve Butabi don't actually talk on the show—they're kind of like cartoons. So we had to develop them from scratch."

"From scratch" is a long journey from the birth of the Butabi brothers in the early '90s to the movie screen. Ferrell and fellow Groundling (and future SNL colleague) Chris Kattan came up with the characters after a night out dancing in L.A. "We saw this guy leaning against a wall, scoping. We stood on either side of him, imitating him—he never noticed." The Butabis were born. Their incessant head-bobbing and moussed hair seems alien in today's club environment, but that's okay with Ferrell. "I like the fact that they're losers who think they're cool."

Veteran producers Amy Heckerling (*Clueless*, *Fast Times at Ridgemont High*) and Lorne Michaels (the *Saturday Night Live* guru) take the credit for the development of the project. "They wanted to get it away from an SNL type of movie," Ferrell says. Hoping to follow in the footsteps of SNL offshoots like *Wayne's World* and *It's Pat*, Heckerling and Michaels worked closely with Ferrell and Kattan to develop the relationship between Doug and Steve Butabi.

A different experience

Creating *A Night at the Roxbury* proved very different from a three-minute sketch. "Making a movie is more intense," Ferrell

explains. "It's a lot of start and stop." The energy that permeates the set is also very different: "You can't feed off the audience like you can with theatre."

For an actor who has spent most of his career in front of live audiences the change was illuminating. "You have to learn it's okay that people can't laugh," says Ferrell. There are advantages, however, to not being live, he agrees. "You have more than one chance to try stuff," as well as more opportunities to explore "character subtleties."

Character subtleties seem to be Ferrell's strong suit. He's made a lucrative career out of imitating figures like Janet Reno, Terrence Maddox and Unabomber Ted Kaczynski, as well as creating characters like Steve Butabi and the interminably peppy cheerleader Craig Buchanan. His favourite character has been retired, though. "I loved Harry Carey," Ferrell confesses, "but I stopped after he died. People still come up to me in the street and ask me to start doing him again, but I'm not sure how appropriate it is." What's his charm? "He's the type of character who could say anything. He would create this fantastic world in his mind, go off on tangents, and didn't mind if he didn't make sense."

The many faces of SNL

The fantastic and often tangential world of *Saturday Night Live* has changed since the early days of Bill Murray, Jane Curtin, Gilda Radner and Dan Ackroyd. By the time Ferrell joined the show in 1995, the glory days of Dennis Miller, Jan Hooks, Victoria Jackson, Mike Myers and Jon Lovitz were long dead. "We started out at a low point," Ferrell remembers. "It was either sink or swim."

They swam. Ratings for the show have slowly been rising, and it has still managed to stave off its closest competitor, Fox's *Mad TV*. Ferrell is proud of the work the cast does. "It's fun to be part of something that has improved," he says, emphasizing that they're all committed performers.

"Acting is so fun, so fulfilling. Now that I've done it, I'm not sure I could not do it." If he wasn't acting, what would Ferrell be doing? He laughs. "Driving a delivery truck?" With his degree from USC in sports journalism, Ferrell speculates he would probably end up being a sportscaster or a coach. "I've always loved sports. I also loved being a bank teller," he adds. "I always enjoyed boring jobs." Boring is the last word you could use to describe Will Ferrell's current job.



A Night at the Roxbury ► What did I just sit in?

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Urban Legend a good fright, but not of mythic proportions

Newest horror flick hindered only by ending horror

By PATRICK VUONG

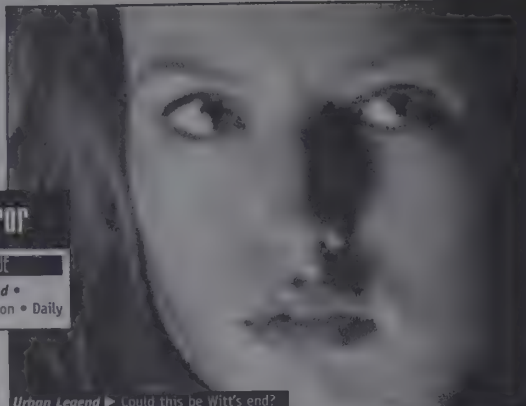
Have you ever heard stories about a maniac who hides under parked cars and slices off the Achilles tendon of the driver? How about the one involving a gang that drives down the highway at night with headlights off and kills the first person who high-beams them? Or the tale about a baby-sitter who got a phone call from a killer who was dialing from inside the house? If you've heard any of these stories, then you've been told an urban legend—contemporary folklore used to scare children. In the movie *Urban Legend*, these stories become reality, and they aren't just scaring children anymore.

This movie is the latest in a slew of horror films released recently. The first flick to spark this trend was *Scream*, which coincidentally also sets the standard for this new style of teen-slasher movies. *Urban Legend* doesn't surpass that standard, due largely to a forced ending, but it's definitely an above-average venture for its genre.

In the film, some psycho is going around taking urban legends and making them reality. The *Urban Legend* Serial Killer, as he's known, apparently has a penchant for making life hell for a particular group of Pendleton University students. While at first the deaths appear to be either suicide or merely coincidental murders, a pattern quickly develops—and that's when people start losing their heads, kidneys or other essential body parts.

Nobody believes her

For the most part, the film is shown from the point of view of Natalie. She's deeply concerned when the first urban legend comes to life, but her close circle of friends doesn't



Urban Legend ► Could this be Witt's end?

sympathize with her. In their eyes, these deaths are just part of an elaborate hoax or, at the worst, random killings. The only one who seems remotely interested in her worries is Paul, a journalist for the campus newspaper; but he's more interested in the ultimate scoop than giving moral support.

Like most films of this genre, *Urban Legend* casts a group of familiar faces, this time mainly from TV. Natalie is played by Alicia Witt of *Cybill* while the other stars include Rebecca Gayheart (who has had past roles in many shows such as *Beverly Hills 90210*) and Joshua Jackson from *Dawson's Creek*. There's even Robert Englund, best known for his role of Freddy Krueger in the *A Nightmare on Elm Street* movie series.

Apart from credible acting, there are other various reasons as to why this film is entertaining. First, the premise is unique; having a killer who kills based on everyone's favourite urban legends is indeed chilling. (The most frightening one, by the way, involves a microwave—let's leave it at that.) Second, director Jamie Blanks (a newcomer to features) does a wonderful job of translating clichés, and maintains the level of suspense that's needed to make a film like this work. And lastly, the writing by Silvio Horta

(also new to film) succeeds in combining the necessary slasher-film elements with genuinely funny dialogue.

Reese's pieces

Perhaps the most humorous part of the film, aside from the many great one-liners, is the obsession the character of Reese (Loretta Devine, *Love Kills*) has with Pam Grier. Reese is a police-reject campus security guard who, when she's not trying to censor Paul's articles, watches and imitates gung-ho 1970s blaxploitation Grier movies.

Urban Legend is not as smart or as witty as *Scream*, but it's an improvement from *I Know What You Did Last Summer*, the producer's last stab at a horror movie. The possibility of this film being better than *Scream* was raised, but the revelation of the *Urban Legend* Serial Killer isn't as surprising as it might have been. The ending does add some different spins and twists to the usual fare, though, and the film is extremely suspenseful throughout.

Urban Legend is definitely a good recommendation for horror fans—just be careful not to drink pop when you eat those rock candies from the concession stand: your stomach may explode!

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Doors open at 11:45 Saturday and Sunday; 12:45 Monday thru Friday.

THE AVENGERS (Ultra Stereo) 12:45 show Saturday and Sunday only 12:45 3:15 10:35 PM	PG
MAFIA (Ultra Stereo) Not suitable for younger children. 12:50 pm is only on Sat & Sun 12:50 3:00 5:10 7:20 9:30 PM	PG
MULAN (Ultra Stereo) 12:35 pm shows only on Sat & Sun 12:35 2:45 4:55 7:05 9:15 PM	G
RETURN TO PARADISE (Ultra Stereo) 12:10 show Sat and Sunday only 12:10 2:40 5:10 7:40 10:10 PM	14A
SIX DAYS, SEVEN NIGHTS (Ultra Stereo) Some coarse language 2:10 4:40 7:45 9:35 PM	PG
THE TRUMAN SHOW (Ultra Stereo) 12:20 pm shows only on Sat & Sun 12:20 2:50 5:20 7:50 10:15 PM	PG
WRONGFULLY ACCUSED (Ultra Stereo) Not suitable for younger children 12:40 3:10 5:40 8:10 10:40 PM	PG
MADAME (Ultra Stereo) 12:30 2:40 4:50 PM	G
MAFIA (Ultra Stereo) Not suitable for younger children. 12:50 pm is only on Sat & Sun 12:50 3:00 5:10 7:20 9:30 PM	PG
MULAN (Ultra Stereo) 12:35 pm shows only on Sat & Sun 12:35 2:45 4:55 7:05 9:15 PM	G
RETURN TO PARADISE (Ultra Stereo) 12:10 show Sat and Sunday only 12:10 2:40 5:10 7:40 10:10 PM	14A
SIX DAYS, SEVEN NIGHTS (Ultra Stereo) Some coarse language 2:10 4:40 7:45 9:35 PM	PG
THE TRUMAN SHOW (Ultra Stereo) 12:20 pm shows only on Sat & Sun 12:20 2:50 5:20 7:50 10:15 PM	PG
WRONGFULLY ACCUSED (Ultra Stereo) Not suitable for younger children 12:40 3:10 5:40 8:10 10:40 PM	PG

CINEMA CITY 12

3633-99 STREET 463-5481

Showtimes effective: FRI, OCTOBER 2 - THU, OCTOBER 8, 1998.
OPEN DAILY AT 12:30

WRONGFULLY ACCUSED (PG) SAT-SUN 11:10 Daily 1:35 4:40 7:20 9:50 Midnight Sat only 12:20 PM	PG
THE OPPOSITE OF SEX (14A) Daily 1:05 4:30 6:50 9:45 Midnight Sat only 12:25 Coarse language throughout.	14A
LETHAL WEAPON 4 (14A) SAT-SUN 11:05 Daily 1:40 4:20 7:05 9:55 Midnight SAT only 12:35 Violent scenes and coarse language.	14A
THE AVENGERS (PG) SAT-SUN 11:20 Daily 1:15 3:15 5:15 7:15 9:20 Midnight SAT only 11:45	PG
MAFIA (PG) Not suitable for younger children. SAT-SUN 11:40 Daily 1:30 3:30 5:30 7:40 9:45 Midnight (Sat Only) 12:00 PM	PG
MULAN (G) SAT-SUN 11:15 Daily 1:10 3:10 5:10 7:10 9:15 Midnight Sat only 11:40	G
THE TRUMAN SHOW (PG) SAT-SUN 11:35 Daily 1:35 3:35 5:35 7:35 9:35 Midnight Sat only 11:10	PG
GODZILLA (PG) Daily 1:00 3:50 6:40 9:35 Midnight SAT only 12:30. Frightening scenes.	PG
DR. DOLITTLE (PG) SAT-SUN 11:30 Daily 1:25 3:20 5:15 7:25 9:30 Midnight SAT only 11:50 PM. Some coarse language.	PG
RETURN TO PARADISE (14A) Daily 1:45 6:55 Midnight SAT only 12:10	14A
MAFIA (PG) SAT-SUN 11:25 Daily 1:20 3:20 5:20 7:20 9:20 Midnight SAT only 11:50 PM.	G
DISTURBING BEHAVIOR (14A) Daily 7:35 9:40 Midnight SAT only 11:55 PM.	14A
THE X-FILES (PG) SAT-SUN 11:10 Daily 4:10 9:30 PM	PG

a MINUTE at the MOVIES by Todd James

ONETRUE THING Renee Zellweger plays Ellie, an ambitious journalist who, at her father's (William Hurt) urging, is forced to return home to care for her mother (Meryl Streep) after she's diagnosed with a terminal cancer. Going home isn't always easy, and Ellie is at first thrown back into the same dynamic she enjoyed as a child: looking up to her critical father, an often aloof professor of literature, while also bristling at the attention of her pampering mother, who is content to be the happy homemaker. The disease begins to take its toll, and while in close proximity to her mother, Ellen grows closer to her, discovering the sick woman's inner strength while becoming more aware of her father's weaknesses. Despite the opportunities, *One True Thing* is rarely weepy or obvious. In the hands of director Carl Franklin, it moves along in a natural manner toward a conclusion that is hardly surprising but believable. The only thing that's out of place is a framing subplot in which Ellie tells her story to a detective investigating the possible euthanasia death of her mother. It unfortunately adds extra time to a movie that could have used some editing to begin with. **0000**

PECKER Thank God for the demented view of reality offered by director John Waters, the man best known for oddball comedies like *Hairspray* and *Cry Baby* as well as cult gross-out classics like *Pink Flamingos*. Waters' 13th film is set in his hometown of Baltimore and stars Ed Furlong as an awkward teenage photographer named Pecker. His hobby is photographing his friends and family, who are, to say the least, a little left of centre. When a New York art dealer (Lili Taylor) discovers Pecker's pictures and his "art" is suddenly in vogue, his pictures threaten the very lifestyle of this particular crowd of Baltimoreans. Christina Ricci, fresh from her offbeat performance in *The Opposite of Sex*, plays Pecker's girlfriend, dubbed the "stain goddess" once the pictures hit the streets of the New York art world. Mary Kay Place plays Pecker's mother, a thrift-shop owner who clothes the homeless with fashions for the street. Rounding out the cast is an eclectic collection of characters including Patricia Hearst (yes, that Patricia Hearst), Bess Armstrong, Martha Plimpton and Jean Schertler as Pecker's grandmother, whose talking statue of Mary is on display for all true believers. True John Waters believers will have a ball. **0000**

RONIN Few action films can convincingly juxtapose the thrills and explosiveness of the genre with the themes of redemption and honour. *Ronin*, the name given to ancient samurai who tried but failed to protect their employers, does just that, with an unusually intelligent, albeit complicated, script. Robert De Niro, in perhaps his best role in quite some time, plays Sam, a former CIA operative who's turned hired gun since the end of the Cold War. Hired as the top man leading an international team of covert experts, Sam deftly negotiates a complicated mission coordinated by an Irish agent (Natascha McElhone) who represents a shady and mysterious client (Jonathan Pryce). Sam claims to have taken the assignment for his retirement, but there's an underlying motive—a sense of duty and guilt discovered through crisp dialogue. The mission for Sam's team, including Jean Reno, is to steal a briefcase, with contents unknown. Betrayal and double-crosses are the order of the day as the non-stop action takes Sam and his team through the streets of Paris and Nice at breakneck speed. Bodies and bullets fly in some of the finest and smartest chases ever filmed. No need to disengage the brain during these electrifying scenes in the hands of master director John Frankenheimer. This is stellar material from start to explosive finish. **00000**

ROUNDERS Cut the cards and pour yourself a good stiff drink—you'll wish you had wasted at least a few years of your life in the company of card sharks after seeing this watchable look at the seedy underground of high-stakes poker. Matt Damon continues to dazzle with a striking performance as Mike McDermott, a reformed poker player who has sworn off the game after losing a bundle and finding a straight girl (Gretchen Mol). She has convinced him to use his skills in pursuit of a law degree (a far more respectable way to part people from their cash). When Damon's buddy, Worm, played by Ed Norton, is released from prison and quickly racks up a poker debt with the Russian mafia, Mike is lured back into the world of underground poker. It's a world Mike knows he belongs in, and even a sympathetic law professor (Martin Landau) knows this is the hand the student was dealt to play. John Malkovich is a Russian card shark with connections at the very top of the underworld, and John Turturro is Mike's poker mentor. The winning hand is in

this stand-out cast, and direction from John Dahl is quickly paced with just the right amount of poker points for the uninitiated and little clutter to interrupt the action on the table. **0000**

RUSH HOUR Chris Tucker's rapid-fire, cool comedy is just what Jackie Chan's lightning-quick chops needed. The pairing is a natural in this action comedy that takes some of the pressure off Chan's martial-arts acrobatics. Tucker plays Carter, a rebellious LAPD cop sent on a "bird dog" mission to keep Chan, who plays Detective Lee of the Royal Hong Kong police, from interfering with an FBI investigation into the kidnapping of Lee's best friend's daughter. Chan addicts might be disappointed by the minimal amount of scenes featuring his legendary fighting prowess, but they should be satisfied by the instant chemistry he has with Tucker, a man with a mile-a-minute mouth. While Chan talks with his fists, Tucker does it with a rap that's every bit as deadly and quick as the diminutive martial-arts legend's handwork. **0000**

SIMON BIRCH As the saying goes, good things come in small packages—and Simon Birch, the young man who lends his name this movie loosely based on a John Irving novel, would be the first to agree. This gentle little film that can't help but tug at the heartstrings and tap the funny bone stars newcomer Ian Michael Smith as Simon, a misfit of minuscule proportions. His unflinching belief that God made him small for a special reason gives him the strength to endure a tragically neglectful family and a small-town community that virtually shuns him. David Strathairn plays a vindictive cleric, Ashley Judd plays the mother of Simon's best friend (Joseph Mazzello) and a sort of surrogate mom for Simon and Oliver Platt and Jan Hooks round out the cast. The movie is set in the '60s and told through the recollections of Simon's best friend, with narration and a cameo appearance by Jim Carrey. *Simon Birch* weaves a funny and tragic, albeit heavy-handed, story. Sure, it's a manipulative tearjerker at times, but credit the young Michael Smith for making it enjoyable anyway. **0000**

URBAN LEGEND They're the ghost stories told around the campfires and at slumber parties, the chilling tales that always end with the teller proclaiming, "Oh it's true, it happened to a friend of a friend." They're today's folklore, modern myths, urban legends—stories with some basis in truth that are retold so many times that it's difficult to say where fact ends and fiction begins. Whether they're true or not, they're irresistibly chilling and they form the premise behind this thriller, which stars a young cast including Alicia Witt and Rebecca Gayheart. The two play Pendleton College students who become suspicious when a bizarre series of murders begins and one of their friends disappears.

Soon, every urban legend is explored as a possible clue to the identity of the murderer, from the story of the killer calling from a phone inside the victim's house to the extraction of organs from unwilling participants. Even a mysterious college professor, played by Robert Englund, will provide clues to the killer's identity and the college's very own 30-year-old urban legend. This is familiar territory to anyone who has seen *Scream* and *Scream 2*, but the appetite for this stuff hasn't been sated yet. Thankfully, *Urban Legend* is as clever as some of the myths it spoofs. Make no mistake, there are plenty of laughs amidst the fright and the script is simple, hip and smart, with a good cast and loads of twists. **0000**

VUE Ratings

- ✖ Awful
- ⊖ Bad
- ⊙ Fair
- ⊕ Good
- ⊕⊕ Very Good
- ⊕⊕⊕ Excellent

Todd James hosts *A Minute at the Movies*, on ITV News Thursdays at 5:30 p.m. Also catch Todd daily on Mix 96 FM.

CINEMA GUIDE

TALKING MOVIE LISTINGS 444-5468

Showtimes effective
FRI, October 2 - THU, October 8, 1998.

EATON CENTRE CINEMAS
2101 St. Joseph St. 412-7020

ANTZ **G**
Daily 1:00 3:00 6:00 7:00 9:30 PM. Presented in Digital Theatre Sound.
WHAT DREAMS MAY COME **PG**
Daily 1:40 4:20 7:30 9:50 PM. Coarse language. Presented in Digital Theatre Sound.
GOVERNANCE **14A**
Daily 1:00 4:40 7:40 10:00 PM.
RUSH HOUR **PG**
Daily 12:30 2:45 4:50 7:10 9:10 10:00 PM. Violent scenes, coarse language. Presented in Digital Theatre Sound.
SAVING PRIVATE RYAN **14A**
Daily 1:10 4:30 8:00 PM. Graphic war violence.
SOMETHING ABOUT MARY **14A**
Daily 1:30 6:50 PM. Coarse language.
HANG THE DJ **14A**
Daily 4:10 9:40 PM.
SIMON BIRCH **PG**
Daily 12:50 3:40 6:40 9:00 PM.
URBAN LEGEND **14A**
Daily 12:40 3:30 7:20 10:05 PM. Gory violence. Presented in Digital Theatre Sound. No 7:20 show Oct. 1.
ONE TRUE THING **14A**
Daily 12:00 4:00 6:30 9:30 PM. Presented in Digital Theatre Sound. No 6:30 show Oct. 5.

WESTMOUNT 4
1110 Ave. 439-7000

ADULTS '14, CHILD/SENIOR/TUES '13, MAT '14
ANTZ **G**
Daily 7:00 9:15 Mat Sat Sun 1:00 3:00 5:00 PM.
WHAT DREAMS MAY COME **PG**
Daily 6:45 9:30 Mat Sat Sun 1:15 4:00 PM. Coarse language.
RUSH HOUR **PG**
Daily 7:30 10:00 Mat Sat Sun 1:30 4:15 PM. Violent scenes, coarse language.
URBAN LEGEND **14A**
Daily 7:15 9:45 Mat 1:45 4:30 PM. Gory violence.

CLAREVIEW TOWN CENTRE
1110 Ave. 439-7000

Weekday Mat '13, Weekend/Holiday Mat '14, Seniors/child + TUE: '15, RUSH HOUR **PG**
Daily 12:30 1:40 2:40 4:20 5:10 6:50 7:00 10:10 PM. Violent scenes, coarse language. Presented in Digital Theatre Sound.
PARENT TRAP **G**
Daily 12:50 PM.
ONE TRUE THING **14A**
Daily 3:40 6:30 9:20 PM. Presented in Digital Theatre Sound.
NIGHT AT THE ROXBURY **PG**
Daily 12:40 1:30 5:20 7:30 9:40 PM. Not suitable for young children. Presented in Digital Theatre Sound.
ANTZ **G**
Daily 1:00 3:00 5:00 7:00 9:10 PM. Presented in Digital Theatre Sound.
SAVING PRIVATE RYAN **14A**
Daily 4:50 8:30 PM. Graphic war violence. Presented in Digital Theatre Sound.
URBAN LEGEND **14A**
Daily 2:00 4:40 7:40 10:00 PM. Gory violence.
WHAT DREAMS MAY COME **PG**
Daily 1:20 4:00 6:40 9:30 PM. Coarse language. Presented in Digital Theatre Sound.
SOMETHING ABOUT MARY **14A**
Daily 1:50 4:30 7:20 9:55 PM. Presented in Digital Theatre Sound. Coarse language.
RONIN **14A**
Daily 1:30 4:10 7:10 9:50 PM. Coarse language. Presented in Digital Theatre Sound.

WEST MALL 8
1110 Ave. 439-7000

ONE TRUE THING **14A**
Daily 1:10 3:40 6:30 9:20 PM.
SAVING PRIVATE RYAN **14A**
Daily 9:00 PM. Graphic War Violence.
ANTZ **G**
Daily 1:00 3:00 6:00 7:00 9:10 PM.
RUSH HOUR **PG**
Daily 2:00 4:20 6:50 10:10 PM. Violent scenes, coarse language.
SOMETHING ABOUT MARY **14A**
Daily 1:50 4:40 7:20 9:50 PM. Coarse language.

URBAN LEGEND **14A**
Daily 1:40 4:20 7:30 10:00 PM. Gory violence.

WHAT DREAMS MAY COME **PG**
Daily 1:30 4:10 7:10 9:40 Coarse language. Presented in Digital Theatre Sound.

LOLITA **14A**
Daily 1:20 4:00 6:40 9:30 PM. Coarsing themes, violent scenes, not suitable for pre teens.

WHITEMUT CROSSING
4211-1888 Street 434-3000

REDUCED MAT '14, TUES '15, SENIOR/CHILD '15, SMALL SOLDIERS **PG**
Daily 1:45 Mat Sat Sun 4:10 PM.
ROUNDERS **14A**
Daily 6:45 9:50 PM. Coarse language.
ONE TRUE THING **14A**
Daily 12:45 6:30 9:20 Mat Sat Sun 3:25 PM.
URBAN LEGEND **14A**
Daily 1:30 7:20 9:35 Mat Sat Sun 3:55 PM. Gory violence.
GOVERNANCE **14A**
Daily 1:15 7:30 9:55 Mat Sat Sun 4:25 PM.
SOMETHING ABOUT MARY **14A**
Daily 1:00 7:15 9:45 Mat Sat Sun 3:40 PM. Coarse language.
RUSH HOUR **PG**
Daily 12:30 7:00 9:10 Mat Sat Sun 3:10 PM. Violent scenes, coarse language. * Presented in Digital Theatre Sound.

VILLAGE FILL MALL
Gervais Rd. & St. Albert Trail 459-7121

ANTZ **G**
Daily 7:30 9:35 Mat Sat Sun 1:10 3:10 PM. Coarse language.
DEAD MAN ON CAMPUS **14A**
Daily 7:30 9:35 Mat Sat Sun 1:10 3:10 PM. Coarse language.
DANCE WITH ME **PG**
Daily 7:30 9:35 Mat Sat Sun 1:10 3:10 PM. Coarse language.
ROUNDERS **14A**
Daily 9:30 PM. Coarse language.
ARMAGEDDON **PG**
Daily 6:30 9:20 Mat Sat Sun 12:30 3:30 PM. Not suitable for younger children.
AIR BUD **G**
Daily Mat Sat Sun 1:50 4:10 PM.
54 **14A**
Daily 7:40 9:55 PM. Sexual content coarse language.
NIGHT AT THE ROXBURY **PG**
Daily 7:20 9:10 Mat Sat Sun 12:40 2:30 5:10 PM. Not suitable for young children.
MASK OF ZORRO **PG**
Daily 6:40 9:25 Mat Sat Sun 12:50 3:40 PM. Violent scenes.
SMALL SOLDIERS **PG**
Daily 6:50 9:45 Mat Sat Sun 1:20 4:00 PM.
STRIKE **PG**
Daily 7:50 Mat Sat Sun 1:40 3:50 PM. Suggestive scenes.
H2O-MALLOWEEN **14A**
Daily 10:00 PM. Brutal violence.
RUSH HOUR **PG**
Daily 7:10 9:40 Mat Sat Sun 1:30 3:20 PM. Violent scenes, coarse language.

CINEMAS 6
WEST 8000TH MALL

PHASE I, ENTRANCE 44
BOX OFFICE OPEN DAILY AT 12:30
DR. DOOLITTLE **PG**
Daily 1:30 6:30 Mat Sat Sun 3:30 PM.
THE AVENGERS **PG**
Daily 8:30 PM.
MULAN **G**
Daily 1:15 7:00 Mat Sat Sun 3:50 5:00 PM.
RETURN TO PARADISE **14A**
Daily 9:00 PM.
GODZILLA **PG**
Daily 1:00 Mat Sat Sun 3:45 PM.
Frightening scenes.
WRONGFULLY ACCUSED **PG**
Daily 7:15 9:15 PM. Not suitable for young children.
H.M.U.M.A.I. **PG**
Daily 2:15 7:45 10:00 Mat Sat Sun 4:00 PM. Not suitable for young children.
MADELINE **G**
Daily 2:00 PM. Mat Sat Sun 4:30 PM.
TRUMAN SHOW **PG**
Daily 1:30 9:45 PM.
LEATHAL WEAPON 4 **14A**
Daily 1:45 6:45 9:30 Mat Sat Sun 4:15 PM.
Coarse language, violent scenes.

Vue Movies

Edmonton Film Society
Provincial Museum Auditorium
102 Ave & 128 St
439-5285

CARRY ON UP THE KHYBER (1968) Dir. Gerald Thomas. Starring Sidney James, Joan Sims and Kenneth Williams. One of the very best of the Carry-Ons. A British residency in India is defended by a kilted Scots regiment, the Third Foot and Mouth, who get caught with their pants up. Monday, Oct. 5 at 8 p.m.

Metro Cinema
Zeldler Hall, Citadel Theatre
9828-101A Ave
425-9212

HART OF LONDON (1968) Dir. Jack Chambers. An exercise in 'perceptual realism' of the cycles of life and death. Images of everyday life intermix with the story of a deer caught and killed in downtown London, Ontario in 1954. Friday & Saturday, October 2 - 3 at 8 p.m.

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Instructor & Course Developer at Athabasca University & Grant MacEwan Community College

THE COLOR PURPLE

Tonight's movie is *The Color Purple*. But before we say too much about that, let's take a look at what I like to call Steven Spielberg's list. If you look at his credits as an entertaining movie director, you see such top-grossing films such as *Jaws*, *E.T.*, and *Raiders of the Lost Ark*. Then there is Spielberg's serious side, with movies like *The Color Purple* and *Schindler's List*, *Amistad* and *Saving Private Ryan*. And, then all you have to do is look at the American film institute and their list of top 100 American films of all time, and you'll find that they recognize a movie like *Jaws* along side a movie such as *Schindler's List* (which they put in their top 10). Steven Spielberg is making all sorts of lists. *The Color Purple*, when it first came out, was yet another attempt to show Spielberg as a serious director who could make serious movies. You'd think, because of the subject matter, it might have run into some trouble with racial politics, but in fact, it ran into good old-fashioned Hollywood politics. It was nominated for 11 Academy Awards, but no nomination for director (that would be Steven), and it didn't win any Academy Awards—it was snubbed. So, you have essentially the plight of the commercially successful director, like Spielberg, who tries to make a go of it as a serious movie-maker. Hitchcock struggled with this as well—he wanted to be taken seriously. And, now we have someone like James Cameron, with the movie *Titanic*, making a bid for seriousness. Well, people don't want these directors to make serious movies, they want them to go on being entertaining.

The Color Purple is an example of a movie—and a book for that matter—that takes its cue from older influences. Take *Oliver Twist*, for example, which makes a cameo appearance here. It's no coincidence. We can see the influence of a writer like Charles Dickens, ironically, everywhere. It's the age-old, ugly duckling story that we get in *Oliver Twist* that we have again in *The Color Purple*. And, there is the same concern for children and the attention to childhood. Now, the harsh environment of the central character, who serves as the narrator, is another Dickensian trait. But, while we get a wide range of characters here, they're not quite as outrageous as you might expect in a Dickens novel. They're a little more sober and realistic. But, I'll tell you what; you look for this and don't blink because, trust me, it is very important to pay attention to everything.

One of the questions you might want to ask yourself after seeing *The Color Purple* is: How different are Spielberg's serious movies from his more entertaining ones? Well, what do we have here? We have essentially an ugly duckling story—where the main character is more or less brutalized by the man around her. And, it's a story about the enduring nature of love, as she and the other women struggle through many trials that, of course, are the responsibility of the men. Now, the violence, stupidity, banality, and cold-heartedness of the men, at times makes the story seem a little bit one-sided. The bad guys are clearly drawn. Well, a lot like the Nazis and the government types that make appearances in Spielberg's more popular movies. So, in a sense, he's got the same sort of tone, the same kind of dialectic set-up here. The good guys are easy to sympathize with in a lot of cases, and the bad guys, well you know, this makes for a very one-sided movie. But in this case, I think for good reason.

What Celie learns throughout the story is that she has to learn from the women around her. And, she manages to regain her smile, for example, thanks to Shude. Her erotic relationship with Shude is both realistic and symbolic, because Shude is the one who brings her back to life in a sense. She learns toughness and independence from Sophia, and she learns about Africa and her distant roots from her sister. She remains the quiet centre of a number of storms until she's ready to leave Mister. While Shude is seen as a dissolute and Sophia as too head strong for her station, Celie carries on despite the condescension of others, and she carries the story.

The Color Purple is yet another example of Steven Spielberg choosing a project—a novel by Alice Walker—wherein he can still pull the punches somewhat, while showing the darker side of human existence. We have here a movie full of discoveries. For example, we have Sophia losing herself, then rediscovering her personality in the end. We have Shude, separated from her father, but reuniting with him in the end. And, what I think is the movie's most powerful feat—we've got blues meets choir, daughter meets father, and warm and earthy meeting strict and spiritual in gospel music. Celie reunites with her sister and two lost children and, as in Charles Dickens, coincidences continually save the day. For example, we find that Celie is not the victim of incest after all and not only that, she comes into an inheritance at the end of the movie. So, Spielberg pulls his punches, as he does in *Schindler's List*, where we don't really see the violence of the Holocaust, we only know it's there surrounding the entire setting in the movie. There is violence here in *The Color Purple* as well, but things turn out well for these women.

One of the things that is maybe worth considering looking at in this movie is: Why did Steven Spielberg think that this was such an important movie for him to do? Sure it's based on a decent work by Alice Walker, but why this particular movie, which seems to be mainly about sisterhood? About women working, loving and caring and coming together—about love for children. What's the particular draw for Spielberg? Well, I think it has something to do with the actual theme of the movie. For example, Shude says that she's got this need for not just love, but admiration, from her father, and that everyone and everything is looking for love and respect, even *The Color Purple* and God for that matter. Of course, the men in this movie aren't fully included in that message. I think the real irony here is that we've got a movie about the need for admiration coming from a director like Spielberg. Why is he making this movie? Well, for admiration—to be taken seriously. The other irony here, of course, is how the movie was received. It didn't get any respect and he didn't get the admiration he was looking for. But, well for now, until next time, there is a world outside this screen just waiting to be noticed.

Ronin, Ronin, Ronin's raw hide

Frankenheimer film typically edgy and brilliant

By NICOLA SIMPSON

An intelligent action movie from Hollywood sounds like a contradiction in terms—unless, of course, you cast a slew of internationally renowned actors, get one of America's most celebrated writers to put words in their mouths and then hire one of the most talented directors of the last 40 years to pull the strings. Then a clever and heart-stopping movie is the natural result.

Ronin is easily one of the best films of the year so far. It's smart, snappy, breathtakingly unpredictable and full of enough twists and turns to make you want to go see it again, just to make sure you didn't miss anything. If you ever imagined what would have happened had John Woo directed *The Usual Suspects*, you'd end with something like *Ronin*.

Star-studded cast

The roll call of actors playing the band of ex-government agents now struggling in the freelance world reads like a Who's Who of international cinema: Robert De Niro (*Jackie Brown*), Jean Reno (*Godzilla*), Stellan Skarsgård (*Good Will Hunting*), Sean Bean (*Goldeneye*) and Skipp Sudduth (*54*).

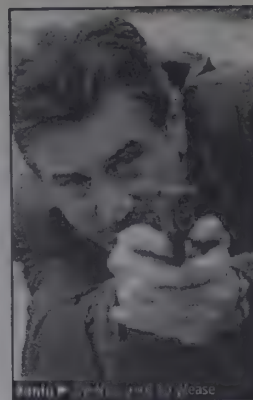
They're led down the primrose path by therelentlessly close-mouthed Natascha McElhone (*The Truman Show*), whose strings are in turn being jerked by Jonathan Pryce (*Tomorrow Never Dies*). Their assignment: to retrieve a steel briefcase. Of course, things don't go as planned.

With a nod to the master of suspense, Alfred Hitchcock, the case is a true MacGuffin. What's in it doesn't matter—getting it and keeping it does. Of course, getting it and keeping it require massive amounts of ammunition, some disturbingly fake-looking blood and several spectacular car chases through Paris and Nice.

And the car-chase scenes are phenomenal. Using some of the same techniques as *The French Connection* (whose famous car-chase scene *Ronin* rivals), the film takes the audience on a rocket ride through the winding, narrow streets of urban and rural France. One scene in particular is eerily familiar, especially when a car smashes into a pillar in the same tunnel where Princess Diana's final road race ended last year.

A mammoth—and Mamet—effort

The script is as economical as the penny-pinching operatives; there isn't a single wasted line in *Ronin*. These men (and woman) say what they need to say and then shut their mouths. Concise to the point of terseness, the dialogue has David Mamet's signature style written all



over it. Thanks to a Writer's Guild arbitration, however, Mamet appears in the credits as Richard Wiesz, and loses the story credit to the original scribe, J.D. Zeik. Though *Ronin* lacks the rapid-fire (and often annoying) rhythm of other Mamet movies (like *The Spanish Prisoner*), the pithy one-liners and contemplative characters are reminiscent of older Mamet scripts like *The Untouchables*.

Director John Frankenheimer has spent the last 40 years eliciting edgy and top-notch performances from his actors. From his recent success with *George Wallace* to classics like *The Manchurian Candidate* and *The Birdman of Alcatraz*, he has proven himself to be one of the most versatile and talented directors around. With such skilled actors as his band of samurai, *Ronin* can only cement his reputation.

The insect world from ant to Z

Antz made for adults, but kids will enjoy

By KEN EISNER
Special to Vue Weekly

To paraphrase Gloria Swanson in *Sunset Boulevard*, the movies aren't any bigger—the stars are just getting smaller. That's borne out by *Antz*, a computer-generated effort from DreamWorks with a very impressive marshaling of vocal talent. The story centres on Z (that's pronounced "zee" by these American ants), a drone from Sector B and a bit of a whiner whatever the situation. As voiced by a surprisingly young-sounding but no less neurotic Woody Allen (*Deconstructing Harry*), the put-upon Z ("the middle child in a family of 5,000") is sick of being just another formicaceous face in the crowd. Why can't soldiers be workers, and vice versa, he wonders, and—more to the point—why can't he go out with the divine, if scary, Princess Bala (Sharon Stone, *Sphere*), whose queenly mother (Anne Bancroft, *G.I. Jane*) holds the colony together?

Termite makes right

Z's craving for change gets some help from his big buddy Weaver (Sylvester Stallone, *Cop Land*), a study soldier who trades places with him only to find a big parade

little does our puny hero realize it, but General Mandible (Gene Hackman, *Absolute Power*), a Patton-like militarist convinced that the underground crowd would be better off without the "inferior" workers, is just about to send his troops off to a suicidal battle with nearby termites. He then plans to take over the colony for "security reasons."

Out in the field, Z meets the brave Barbatus (Danny Glover, *Letal Weapon 4*) and somehow manages to survive the termite fight. (This is the scariest part of the gentle-toned film, and it's very brief.) When he returns, he's lionized as a war hero and celebrated by Mandible himself, who publicly commends him for "laughing in the face of death." Z humbly demurs, because he more typically "makes belittling comments behind the back."

As you can tell from these quotes, the film's script is aimed largely at adults. The visuals, however, can appeal to everyone. *Antz* has a burnished, velvety sheen to it, and the look is dark, at least when compared to the bright primary colours of Pixar's *Toy Story*. (It's downright cheery, though, when put up against *ReBoot*'s metallic surfaces.) The art direction—remember, most of the action takes place underground—really takes off when Z and Bala accidentally escape their lair, head across "the lake" (a puddle) and past "the monument" (a drinking fountain), and hit upon "Insectopia" (a garbage dump).



Puns may bug you

Obviously, size matters in this movie—and so do the characters. Other insects come and go, but most manage to make an impression. Among these are a pair of wasps (Dan Aykroyd, *Grosse Pointe Blank* and Jane Curtin, TV's *Third Rock From the Sun*) who turn out to be WASPs, a curvaceous love interest (Jennifer Lopez, *Out of Sight*) for Weaver and a military officer (Christopher Walken, *Mouse Hunt*) who proves that he has feelings, or at least feelers, after all.

Antz isn't going to set the 'toon world on fire; it's a witty, low-key effort that will be somewhat hard to market. (Also, Pixar has its own down-and-dirty insect story, *A Bug's Life*, in the pipeline.) But it's a wholesome and engaging slice of high-tech indulgence that an adult won't feel ashamed to sit through. For kids, it's a very pleasant picnic indeed. —Courtney The Georgia Straight

Here's the dish on Dish



Welcome to our newly expanded version of **Dish**, *Vue Weekly's* guide to the best eating and drinking in the city. **Dish** features Edmonton's most comprehensive guide to dining establishments, articles on the latest food trends, restaurant reviews, and our pick for **Booze of the Week**. Every week, *Vue Weekly's Quick Bites* offers a snapshot of food news, books and openings—stuff that any self-respecting food lover just has to know.

ALTERNATIVE

Badass Jack's (8621-109 St., 4204-137 Ave., 4211-106 St.) Edmonton's first and original Californian wraps. A fresh and healthy alternative, featuring fresh baked bread, carved off the roast subs, and homemade side dishes. (open 'til 12 am on weekends) \$

Ber-zerk (8128 - 103 St., 431-9864) Bigger scoops + low prices - A Big Hit! 36 flavours (ice cream, frozen yogurts, sorbets & sherbets). We serve milk shakes, floats, homemade waffle cones, 'squishies' (aka slurpees), etc. \$

Le Brasserie (10332 Whyte Ave., 434-6597) Now providing the freshest burgers, tantalizing chicken burgers and homemade pizza, pitchers of beer, and Italian pastries. Come in and check out our friendly atmosphere with friendly staff. \$

Cafe Mosaics (10844 Whyte Ave., 433-9702) A wide variety of homemade, healthy meals, featuring many selections for vegetarians. Live music on Wednesdays. \$

Route 99 Diner (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of food. \$-\$\$

BAKERIES

Mr. Samosa (9630 - 142 St., 451-5687) A creative East Indian snack shop known for their samosas. The bakery specializes in chevro, ghan-tia, samosas, nan and rottie. Indian sweet maker.

Skopek's Bake Shop (10115 - 104 St., 425-9706) High on taste, high on life. Come ganache your teeth. Open 8 am - 5 pm Mon.-Fri.

BISTROS

Bistro Praha (10168 - 100 A St.,

424-4218) The first European Cafe since 1977 and still the only one. \$

Cafe Select (10016 - 106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years. Open to 2 am seven nights a week.

Cafe De Ville (10137 - 124 St., 488-9188) Located in Old Glenora, we offer a diverse and eclectic menu in a warm and inviting atmosphere. Fresh food & a new wine/cocktail list. Beautiful patio. \$\$

Lola's Restaurant & Martini Bar (8230 - 103 St., 436-4793) Sensual dining experience. Lunch, brunch, dinner, dare to have it all. \$\$

Manor Cafe (10109 - 125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. C D E F G \$\$

Matess Urban Bistro (8223 - 104 St., 431-0179) The first European bistro since 1996 and still the only one. Radeagast on tap. \$\$

Sweetwater Cafe (12427 - 102 Ave., 488-1959) In the heart of Old Glenora, delicious, health conscious dishes made fresh. Experience the ultimate brunch Saturday & Sunday, or drop by in the evening for wine & one of our speciality pastas. \$\$

BREW PUBS

Brewsters (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. brewery tours available. \$\$

CAFES

Aroma Borealis (Coopers & Lybrand Building, 211, 10130 - 103 St., 944-9693) Designer sandwiches, latte, cappuccino, great coffee, & fabulous desserts by Skopek's Bake Shop. \$



Bennys Bagels Cafe on Whyte (10460 - 82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. We have catering and a deli available. Check out our patio for the hot summer days. \$

Breadstick Cafe (10159 - Whyte Ave., 448-5998) Open 24 hours. Licensed. Catering. \$

Cafe La Gare (8104-103 St., 433-5138) Smoke-Free. Licensed and offers a winning medley of culinary delights including vegetarian fare, hearty salads, grilled sandwiches, and fresh baked goods. (10308A-81

Ave., 439-2969) Smoking. Just two doors down, with a style of its own! \$

C'est Bon Bistro (10505 Whyte Ave., 439-609) Great food, cozy atmosphere in the Old Post Office Building. Light lunches, salads, vegetarian fare, specialty coffee, delicious desserts, muffins and other baked goods, all homemade. "It's all in the name". \$

The Commissary (11750 - Jasper Ave., 488-9019) A large selection of fresh sandwiches, salads, soups, casseroles and desserts, to stay or to go. Coffee, catering and weekend

brunch. Fast, friendly service in a casual atmosphere. \$

Java World (10331 - Whyte Ave., 432-7560) A comfortable, relaxing atmosphere, with excellent desserts, wraps, Rocky Mountain Sandwich, fantastic vegetarian sandwiches, providing a full menu with a large unique and traditional coffee menu. Try our Chai tea (a tea of discovery). Catering is available. Live music Thursdays. Free parking at the Commercial Hotel. \$

Jazzberrys Too Cafe (10116-124 St., 488-1553) A great "alternative" with friendly staff, good home style

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Juliano's Restaurant & Cappuccino Bar (11121 - 156 St., 451-1117) Wonder food and prices mama would love! Fast lunches served Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends! \$\$

Katmandu Coffee Cafe (201, 10 McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert. The friendly neighbourhood ambiance creates a pleasant, inviting envi-

ronment that encourages conversation. Similar to the early coffee houses of Europe, updated to reflect the contemporary life-style of today's coffee and jazz connoisseur. Gourmet coffee, specialty coffee (both hot & cold) Espresso & light lunch food items. \$

Makapakafe (13042 - 50 St., 413-4165) No place like it in N.E. Edmonton. A huge variety of special coffee, nachos, sandwiches, wraps. Providing a spacious environment for an evening out. Great desserts too. \$

Misty on Whyte (104588 - 82 Ave., 433-3512) Specialty & European coffee, breakfast buns & bagels, home-made soups, sandwiches, bagel melts, lasagna & more! \$3.95 lunch special everyday. Smoking & nonsmoking areas.

Muddy Waters Cappuccino Bar (8211 - 111 St., 433-4390) Great eats & drinks in a comfortable atmosphere. Daily liquor and food specials. Catering. \$

Remedy (8631 - 109 St., 433-3096) Fresh food, cheap beer, warm and funky atmosphere with

two pool tables. Lots of free parking beside The Movie Studio. Sun-Thru 8-1 pm; Fri-Sat 9-2 pm.

Sugar Bowl (10922 - 88 Ave., 433-8369) The esoteric & eclectic cafe Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment.

Sunterra Market (Commerce Place, 201, 10150 Jasper Ave.) Muffins and pastries freshly made at our on-site bakery. Fresh meat counter, produce deli, fresh bread, ready to heat entrees. Coffee bar with specialty coffee, cappuccino, latte. Eat in or take home. Corporate or private catering available. \$

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Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best Jambalaya and Gumbo in the province. \$\$

Da-De-O (10548 - 82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. \$\$

Louisiana Purchase (10320 - 111 St., 420-6779) Higher-end style of cooking from the Bayou & great atmosphere. \$\$

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Applebee's (13006 - 50 St., 475-



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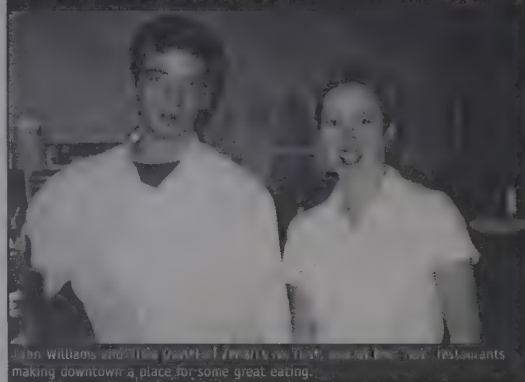


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The dishes, they are a-changin'



By JENNIFER COCKRALL-KING

EVERY CITY has its own food culture, often exemplified by one or two vanguard restaurants; however, a city's food community is in reality created by the way local grocers, markets, delis, dining rooms and consumers interact. While Edmonton has always been somewhat varied and unconventional in its demands on restaurateurs and diners alike, our city's culinary identity has been emerging in the past few years.

For instance, we now have a downtown dining scene. While there's still room to grow (a good downtown bar—not nightclubs or lounges—might be a good start), it's a far cry from five years ago when locals avoided the downtown area at all costs. Then, it was more natural to drive out to Jack's Grill in a stripmall on Saddleback Road than to head to the city's centre for a memorable meal. But when a number of good restaurants, grocers and cafés converge in a neighbourhood, people get excited about food and dining there.

By opening in the heart of downtown two years ago, Hardware Grill, with its central show kitchen and large glass street-level windows, breathed life into downtown dining. Like good restaurants in Calgary or San Francisco, it gives diners a restaurant that has a personality to match its "big-city" menu, creating a definite sense of being-where-the-action-is. Madison's in the Union Bank Inn and Sorrentino's Downtown opened shortly thereafter, and people started thinking about downtown as a place to eat. Next summer, improvements will begin on the City Centre Market—taking time, energy and money, but perhaps signaling the beginning of something similar to Vancouver's Granville Island Market or Calgary's 17 Avenue food strip.

Not by food alone

Still, some of Edmonton's dining gems continue to be found off the beaten path. In typical Edmonton fashion,

places like Jack's, the Unheardof and Polo's Café continue to serve innovative, second-to-none cuisine in quiet, unassuming locations, without the hype and high prices of a comparable meal in Toronto or Frisco.

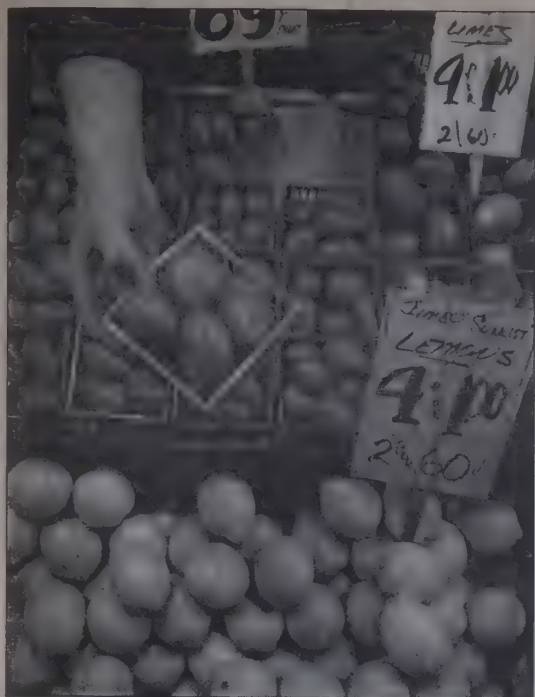
However, if good food was all we were after, we'd all be taking cooking classes. Diners now are not only demanding great, interesting food, but also want carefully chosen wine and spirits lists, a knowledgeable staff and an exciting, progressive ambience.

On a more casual note, Edmontonians continue to endorse eateries like Hightlevel Diner, Colonel Mustard's, Dadeo, Golden Bird, Pagolac, Julio's, Zenari's on First and Sweetwater Café to offer a few examples of places serving inspired and inexpensive food as an alternative to the predictable menus of the bigger chains. Edmonton could still use a good, casual steakhouse and few good delis (I still miss Hello Deli on 124 Street), but it's a healthy sign that independents prosper in the birthplace of chains like Earl's.

Mmm... wild boar

And while restaurants have come and gone, Edmonton has always had good grocers and farmers' markets. The Debaji family basically taught us what quality produce looks and tastes like; like Debaji's, specialty grocers such as Paddy's Cheese Market, Sunterra, ABC Spiceland, the Italian Centre Shop, Colonial Market, Chinatown and other ethnic grocers make food shopping an exotic adventure. Good local farmers' markets have also contributed to the sophistication of consumers by responding to new demands, such as organically grown fruits and vegetables, hormone-free beef and new products like wild boar.

Although I still look upon cities like Vancouver, Calgary and San Francisco and their enthusiastic food culture with envy, it's clear that Edmonton is on its way to giving even reserved eaters something to smile about.



6100 & 10338 - 109 St., 421-1600) Their diverse, 60 item menu is revised twice a year and is tailored to local tastes. Appeals to all ages.

Barb & Ernie's (9906 - 72 Ave., 433-3242) One of the best mom & pop operations in the city. \$\$

Billiards Club (2 fl. 10505 - 82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers &

mugs of ale. \$

Bones (10220 - 103 St., 421 - 4747) Known as the place for ribs - on the Boardwalk. \$\$\$

David's (8407 Argyll Rd., 468 - 1167) Specializing in Alberta beef dishes on the south of the town. \$\$

The Garage Burger Bar and Grill (10242 - 106 St., 423 - 5014) The best home made burgers with daily lunch specials at student - friendly

prices. \$

The Grinder (10957 - 124 St., 453 - 1709) For a casual fine dining experience we've been one of Edmonton's favourite restaurants for over 17 years. \$\$\$

High Level Diner (10912 - 88 Ave., 433 - 0993) Wholesome and health conscious - Known for their tasty hummous and veggie burgers. \$

Howlin' Wolf's (10331 - 82 Ave.) Featuring fantastic wraps and sandwiches, and daily lunch specials. Free parking in the Commercial Hotel's lot after 8 pm. When the lights go down, come howl at the Wolf!! \$

Insomnia Pub (5552 - Calgary Trail South, 414 - 1743) A new, cool place for the new, cool generation. Great food, great atmosphere, awesome prices. \$

Iron Horse Eatery & Watering Hole (8101 - 103 St., 438 - 1907.) Canadian cuisine with influences from around the world. Largest patio on Whyte Ave. Perfect for afternoon or late night gatherings.

John's Cafe on 124 Street (10337-124 St., 482-1271) Featuring a wide selection for breakfast, lunch, and dinner. Watch for fantastic daily specials. \$

Keegan's (8709 - 109 St., 439 - 8934) At any hour, the last word in Huevos Rancheros. \$

Larry's Cafe (6, 10015 - 82 Ave., 414 - 6040) Best breakfasts and lunches on the south side. Cheap prices! \$

Mayfield Grill (Mayfield Inn, 109 Ave., Mayfield Rd., 930-4062) West End's finest grilled meats and seafoods. Open kitchen. Comfortable atmosphere. Extensive selection of

rare wines.

Nellie's Tea Shoppe (12606 - 118 Ave., 452 - 9429) Edmonton's best keep secret on the north side. Featuring all home - made meals. Specializing in traditional English high tea and gourmet evening meals. \$\$

The Raven (10338 - 81 Ave., 431 - 1193) "An eclectic selection of "wood fired food" featuring Old Strathcona's best steaks and oven roasted chicken. Don't forget to try our new baked oysters. See you soon. \$

Rosie's Bar and Grill (10604 - 101 St., 432 - 3499) Nothing fancy, but sensible home cooking without the frills. \$

The Sidetrack Cafe (10333 - 112 St., 453 - 1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, The Sidetrack Cafe's kitchen will do it for you. \$-\$\$

Timothy's (10250-102 Ave., 3rd Floor Eaton's, 493-7456) Great hot meal selection daily. Fast food items, salad bar, made to order. Pastas, bakery items & much more. Plus a frequent diner program. \$

Turtle Creek Cafe (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes + pizza, stir-fries, pasta and more. \$\$

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Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience". \$.

Man's Cafe (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental Stir-fry. \$\$

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place that's out of this world. Designed to capture the excitement & glamour of India. For an extraordinary experience, there's only one place. Indian cuisine at its best.

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. \$

Spicey House (9777-102 A Ave., Canada Place (Food Court), 425-0193 or 475-0496) Veg & non-veg curries prepared with choice herbs, the secret to the intoxicating flavour of Indian cuisine. Samosas, koftas, pakodas,

biryanis, tandooris. Catering for all occasions. \$

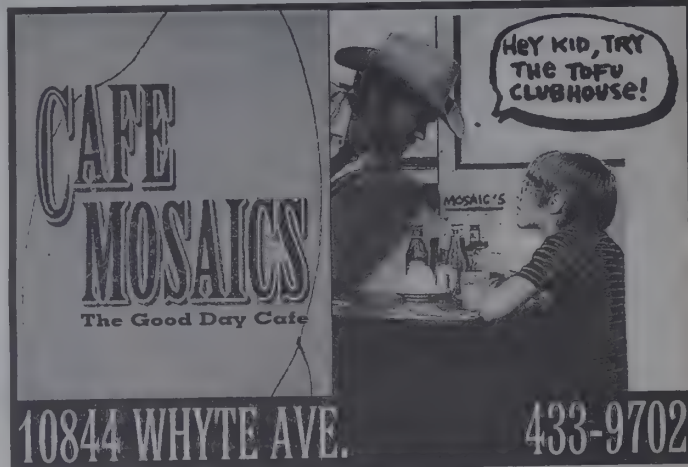
EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. \$\$

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Yiannis Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere that will entertain young and old. \$\$

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Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, family-style dining and one of Edmonton's best kept secrets. \$\$

Chianti (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$\$

Fiore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. \$

Frank's Place - Pacific Fish (10020-101 A Ave., 422-0282) Situated 1/2 a block from Churchill Square and Summer Festival Fun!! An extensive Italian and seafood menu, friendly efficient service, and generous portions ensure a return visit. \$-\$\$\$

Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song - featuring Giovanni himself when he breaks into a heart-stopping aria. \$\$

Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. \$\$\$

La Casa Ticino (8327-112 St., 432-7275) Located in a great old house just north of College Plaza, offers fine dishes. \$\$\$

Rigoletto's Cafe (10044-101A Ave., 429-0701) Italian/continental spot on Rice Howard Way - lunch, dinner or late snacks. \$\$

Sheeky's (7623 Argyll Rd., 426-8983 & 10310-103 St., 424-8657) Real food, real fast. Terrific Italian Dishes. Soups/salads/sandwiches made from scratch. Call a head for reservations. \$

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian

fare. \$\$

Sorrentino's Whyte Avenue (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrees. \$\$

The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with their patented thick, tasty sauce. \$\$

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. \$\$

Zenari's on 1st (10117 -101 St., 425-6151) Humble Artsy hang-out with appetizing combinations of soup, sandwiches and pasta. \$

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Furasato (10012-82 Ave., 439-1335) Cozy Restaurant featuring a choice selection of meals from the Land of the Rising Sun. \$\$

Mikado (10651-116 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. \$

Osaka (10511-82 Ave., 944-1388) Good affordable sushi and other authentic specialties on Whyte Ave.

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Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. \$

Lone Star Cafe (11811 Jasper Ave., 488-4330) Canada's only authentic Texas Restaurant. \$\$

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Alain Patisserie (9925-82 Ave., 988-9312) Quality french breads and pastries. Also serving sandwiches, quiches an specialty coffee. \$

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Funky Pickle (10441-82 Ave., 433-3865) Neatly tucked away on Whyte, offers tasty slices every time. Best Pizza Edmonton Journal, 1996, 97; Edmonton Journal 4-star rating. Take advantage of their free delivery. \$\$

Miami Pizza (84240198 St., 433-0723) Edmonton's famous pizza since 1985, offers tasty home-made pizza. Dine in, free delivery. \$

Pharos Pizza (8708-109 St., 433-5205) World famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Pop-eye, it's our speciality. We also offer small dishes for individuals. \$

THAI

Bua Thai Restaurant (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton has already been compared with international standards by local and international visitors alike. 11am-10pm Mon-Fri; 4pm-10pm Sat-Sun. \$\$\$

The King and I (8208-107 St., 433-2222) The King is back! Amazing selection of dishes - spicy and flavourful. Good enough for the Rolling Stones. \$\$\$

Krua Wilai Thai Restaurant (Sterling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available.

UKRAINIAN

Pyrogy House (12510-118 St., 454-7880) Pyrogies and cabbage rolls - just like Baba used to make. \$

VIETNAMESE

Bach Dang (7808-104 St., 448-0288) Vietnamese Noodle House. \$

Oriental Noodle House (10718-101 St., 448-5068) Authentic Vietnamese food in a family-oriented environment. \$

booze of the week

Estancia Cabernet 1995. One of the finest California Cabernets Sauvignon. Estancia is full-bodied, velvety and quite complex, with a long, slow finish and earthy undertones. It costs \$18.95 at most liquor stores. —Matt Thirwell



Breakfast, lunch, dinner...
Whenever you're hungry.

There's only one...

Breadstick Cafe

OPEN
24 HOURS

Phone 448-5998 • Fax 448-5997
10159 - 82 (WHYTE) AVENUE

**What do you want
to Vue today?**

<http://vue.ab.ca>

Nightly Food Specials

Monday
Any Beef Burger (4-11 pm) \$4.99
Steak Sandwich (4-11 pm) \$6.99
a 6oz. sirloin served with fries. No substitutions

Tuesday
18¢ Wings (4 pm - Midnight)
"Hot or Honey Garlic"
*Min. order of 10¢ No Drugs Bags *Dine-in only
Must be with purchase of a beverage. No refills

Wednesday
All Pastas 1/2 Price (4-11 pm)
All pastas on our menu. No substitutions. Dine-in only

Thursday
Prime Rib (4-11 pm) \$9.99
An 8oz. prime rib served with a stuffed potato & Yorkshire pudding. While quantities last.

BREWSTERS
BREWING COMPANY

11620 - 104 Ave.
482-HOPS

**MODERN BISTRO FARE
SWANK SURROUNDINGS**
Dinner 7 Days a Week • Lunch Monday - Saturday

Manor Café

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FREE CUSTOMER PARKING

TIX ON THE SQUARE - COMMUNITY ARTS INFORMATION CENTRE OFFERING ALL TICKETMASTER SERVICES, ARTS INFORMATION AND RUSH (HALF PRICE) TICKETS AS AVAILABLE

IN THE HEART OF THE NEW ARTS DISTRICT IN CHANCERY HALL, MAIN FLOOR.

INFO: 420-1757/988-3873

HOT LINE RUSH TIX...

- Stage Polaris, *Sleeping Beauty* at the Eassa Theatre, until Oct. 11. Adv. Tix also available.
- Northern Light Theatre, *Knives in Hens* at La Cite Francophone, Oct. 1-10. Rush for every performance except Oct. 1 and 6. Adv. Tix also available.
- Pro Coro Canada: *Tour de France*, Oct. 3, 8 pm, at First Presbyterian Church. Advance Tix also available.
- Lost in the Stars, featuring songs by Kurt Weill, Massien's Quartet for the End of Time and two Intermezzi by Brahms. Oct. 8, 9, 10 at Strathcona Arts Barns, 8 pm. Adv. Tix also available.

ADVANCE TIX...

- Latitude 53 Gallery present a fund raiser, *Why Contain Yourself?* \$30/25, Oct. 3, Mainline Place. Part 1: 7 pm (for holders of Tix costing \$100; these participants may browse and select a piece of art work). Part 2: Silent auction, buffet and entertainment, 8:30 pm (tix \$20 (adv) or \$25 (door)).

UPCOMING LISTINGS...

- Csardas Hungarian Folkdance: 20th Annual Western Canadian Hungarian Folkdance Festival, Oct. 9-12, Festival Place.
- Bellies for Babies. Fundraising concert featuring belly dancing and flamenco artistry, Oct. 16, 8 pm, at the Eassa.

TIX On the Square also sells tickets for all TicketMaster events. Open daily except Sundays. Hours: Mon 9:30-1 p.m.; Tue-Fri 9:30 a.m.-6:00 p.m.; Sat 9:30 a.m.-2 p.m.

54.40

AN EVENING WITH
OCTOBER 15
Doors 7PM
Show 8PM

AT MYER HOROWITZ THEATRE,
UNIVERSITY OF ALBERTA

Myer Horowitz Theatre
100 University Avenue, Edmonton, Alberta

Class Rock 100.3fm
BEAR

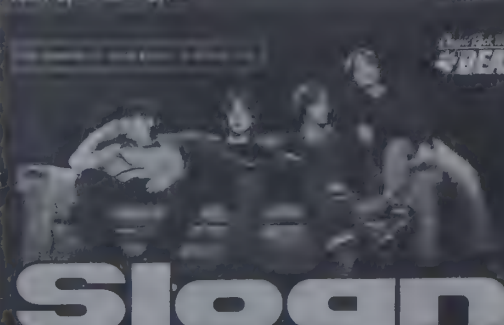
The Jim Cuddy Band

featuring Blue Rodeo singers/songwriters Jim Cuddy

with special guests The Waltons

October 16 + 17
The Sidetrack

Doors 8pm Show 9pm



Sloan
October 21
Shaw Conference Centre

TICKETS AVAILABLE AT ALL TICKETMASTER OUTLETS... UNIVERSAL
CHARGE-BY-PHONE 451-8800, OR ORDER ONLINE AT www.ticketmaster.ca CONCERTS CANADA

alternative

AREA 51 11725b Jasper Ave., 413-0147. Open WED-SAT, 8pm-10pm. • Every WED: punk/funking rock. THU: pure metal. FRI-SAT: Live music. • Every THU: Metal.

BUDDY'S DANCE PUB 10112-124 St., 488-6636. • Every WED karaoke. • Every SAT aft. Pool Tournaments. • Every TUES Buddys Dance Pub.

FULTON PLACE HALL 6115 Fulton Rd., 471-2295. SAT 10: Xlith House, Knee Deep in Grass, and Welfare Tuxedo, DIVE, Fifth Season.

H2O LIQUID BAR 10044-82 Ave., 433-5794. • Every FRI-SAT: Maximum R & B real R & B/Rock & Roll/Garage and related from the 50s to almost recent.

KING'S HORSE PUB 4211-106 St., 988-8881. • Every FRI-SAT: New & Classic Alternative with DJ Trigger.

LUSH 10030A-102 St., 424-2851. • Every THU: Hot-Ned Indie & Alt Rock with DJ Pepper. • Every WED: Bronx Night-Retrofusion with DJ Hurricane. • Every THU: Mad Cow-British Music with DJ Jesse. • Every FRI: In the Velvet Underground, Funkalicious. • Every SAT: Groovy Train.

THE MARQ 10018-105 St., 415-5084. • Every THU: Gothic Industrial. • Every FRI Club Classics. • Every SAT Elevate. • Every SUN: Pyjama party.

MICKEY FINN'S 2nd FL., 10511A-82 Ave., 439-9852. • Everyday 'til 8 pm: Happy Hour. So What are You Waiting for? • Every SUN: Open Stage Hosted by Everett LaRoi.

NEW CITY LIKWID LOUNGE 10161-112 St., 413-4578. • Every SUN: Concept, Edmonton DJs. • Every WED: Smirnoff Swing Cabaret. • Every THU: Bad Hair Day. FRI 2: Andy Pockett, House & Breaks. SAT 3: Las Vegas Crypt Keepers, 5th Season. SAT 10: The Papilomas.

PAPERBOYS—FISH & CHIPS EGGROLLS & ART 9965 Whyte Ave., 431-0865. • Every WED: Jazz.

REBAR 10551-82 Ave., 433-3600. • Every SUN: DJ Big Dada, alternative. • Every MON: DJ Mikee, requests. • Every TUE: DJ Chuck, rock & DJ Ryan Coke punk, rock, ska. • Every WED: DJ Big Dada, alternative. • Every THU: Level 1: Davey James & Code Red, hardtimes/techno/house; Level 2: Flashback DJ Mikee, goodtimes/classics. • Every FRI: Level 1: DJ Mikee, techno/rock/alternative; Level 2: Davey James &

Code Red with guests, house/techno. • Every SAT: Level 1: DJ Mikee, techno/rock/alternative etc; Level 2: DJ: Davey James, the After Party. SAT 3: D.O.A. SUN 4: The Art of Darkness-Goth compilation. WED 7: (upstairs) Voodoo Glow Skulls, The Diaboltones, (downstairs) The Criminals - all ages show. SAT 10: Grimsunk, Planet Smashers, Flashlight.

REV 10030-102 St., 423-7820. FRI 9: King Lettuce. SAT 10: We're Not Gonna Take It! 80's retro party.

THE ROOST Private Member's Club, 10345-104 St., 426-3150. • Every MON: DJ Big Daddy. • Every TUE: DJ Bryan the Big Mac. • Every WED: DJ Latin Lover. • Every THU: DJ Dark Daddy. • Every FRI: Down-DJ Weena Love. • Every FRI: Up-DJ Alvaro. • Every SAT: Down-DJ James. • Every SAT: Up-DJ Code Red. • Every SUN: DJ Who the @!#! is Alice.

ROSE BOWL DOWNTOWN 10111-117 St., 482-2589. • Every SUN: Jam.

SHAW CONFERENCE CENTRE 451-8000. SUN 4: Next V.I.P., Temperance.

SUBLINE 10147-104 St., Bsm., 905-8024. • Every FRI: DJ Raws. • Every SAT: Locks Garant.

WINDSOR BAR & GRILL 11712-87 Ave., 433-7800. SAT 3-SUN 4: The Circus in Flames.

blues & roots

THE ARDEN 5 St. Anne St., St. Albert, 459-1542. THU 8: Willie and Lobo.

BLACK DOG 10425-82 Ave., 439-1082. • Every SAT (3-6 pm): Hair of the Dog.

BLUES ON WHYTE 10329-82 Ave., 439-5058. • Every SAT aft: Blues Jam. THU 1-SAT 3: The Twisters. MON 5-SAT 10: Lou Pride.

THE BLUZE CAFE 111, 390 St. Albert Rd., Mission Hills Plaza, St. Albert. • Every MON-THU: Open Stage. • Every SAT & SUN afternoon Blues & Jazz Bands.

B SCENE STUDIOS 8212-104 St., (bsmt) 421-0756. FRI 2-SUN 4: The Times they are a Changin'—A Tribute to Peter, Paul & Mary: Kelly Frederickson, Hank Karas, Marleigh Rouault, Holly Wright.

CHATEAU BEIRUT 12323 Stony Plain Rd., 482-5442. • Every SAT: Live Middle Eastern Music.

CITY MEDIA CLUB 6005-103 St., 433-5183. • Every FRI: Dart Night. SAT 3: Rhythm Chillun.

CLUB MACARENA 10816-95 St., 425-5338. • Every SUN: Jammin' & Madness (Open

Jam).

CORKS 10407-82 Ave., 433-1969. • Every SUN: Acoustic Open Stage with Jose Oiseau, THU 1: Old Reliable. THU 8: Evelyn Tremble, Jonathon Inc.

CRISTAL LOUNGE 103366 Jasper Ave., 426-7521. • Every WED: DJ Spik Milk & Guests.

DINWOODIE LOUNGE SUB, U of A, 492-3224. FRI 2: Flashback frenzy! Painting Daisies.

EDMONTON QUEEN Rafter's Landing, 9734-98 Ave., 424-2628. • SUN-THU Dinner Cruise, New Orleans Style Band. THU 1: Munkie's Grins. SUN 4: Donovan's Pazzport. TUE 6-WED 7: Fat Tuesday. THU 8: Gary Martin's Heavenly Blues Band. • FRI & SAT Dinner Cruise, New Orleans Style Band: FRI 2-SAT 3: Donovan's Pazzport. FRI 9: Donovan's Pazzport. • FRI & SAT Midnight Cruise: Party Band. • Classic Rock W Roll, R & B Contemporary: FRI 2-SAT 3: Darrell Barr and the Rafter's. FRI 9-SAT 10: Rafter's. • SUN Brunch Cruise, New Orleans Style: SUN 4: Donovan's Pazzport. • SAT 3: Rock the Boat! Silent Auction & reception, Sue Moss Jazz Band, Mindy Blueberry the clown.

FESTIVAL PLACE Sherwood Park, 449-FEST(3378), SAT 3: Northern Harmony—a cappella festival.

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-FEST(3378), MON 12: Kate & Anna McGarrigle.

FOX & HOUNDS NIGHTCLUB 10125-109 St., 423-2913. • Every SAT: MUSICITY/ALLSTAR Show "Original Music Discovery Project." • Every WED: Alternative Night with DJ Wic and DJ Fern. FRI 2: Edmonton Vocal Search (Finals). FRI 9: Edmonton Vocal Search (Finals) and Live music with Messinger.

FULL MOON FOLK CLUB Riverdale Hall, 9231-100 Ave., 438-6410. SAT 10: Mr. Mole & Grass Routes.

GREAT CANADIAN BAGEL 8623-112 St., 434-0460. • Every SUN: Acoustic Open Stage, host - Paul Levens (7:30-11:00).

THE HILLTOP PUB 8220-106A Ave., 468-1777. FRI 2-SAT 3: Mr. Lucky.

HORIZON STAGE 1001 Calahoo Rd., 962-8995. FRI 9: Barrage.

INSOMNIA PUB 5552 Calgary Tr. S., 414-1743. • Every SAT: starting Oct. 10: live acid jazz/trip-hop/groove featuring The Method.

JAZZBERRY'S 10116-124 St., 439-8744. SUN 4: Announcing the '98 Civic Election Cabaret! Wendy McNeil.

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Ave., 414-6211. • Every MON-SAT: Live Blues/Country During Happy Hour. • Every SUN(aft): Blues/Country Jam Session.

LA HABANA 10238-104 St., 424-5939. Every WED: Latin Dance Lessons. • Every THU: Dance Party. • Every FRI & SAT: Los Caminantes. FRI 2-SAT 3 & FRI 9-SUN 11: Los Caminantes, Jose Jose.

MISTY ON WHYTE 10458B-82 Ave., 433-3512. • Every MON: Open Stage Hosted by Terry.

OLIVER'S BAR AND GRILL 11806 Jasper Ave., 414-0566. • Every THU (10 pm): open stage hosted by Tamara Leigh.

ORANGE HALL Old Strathcona, 10335-84 Ave., 439-8744. SUN 18: Announcing the '98 Civic Election Cabaret!

PAVILLION Mainline Place, 10180-101 St. • Every FRI & SAT: the Vik Armen Show with Fustukian & Wayne Feschuk.

PLANTERS 10807-106 Ave., 439-8744. SUN 11: Announcing the '98 Civic Election Cabaret!

PONCHO'S PUB 9006-132 Ave., 473-7131. FRI 2: International Song with Miguel Nev, Mexican Rock.

RANCHMAN'S 15540 Stony Plain Rd., • Every THU: Ladies Night. • Every SAT (3-6:30 pm) blues jam hosted by Jose Oiseau & Lionel Rault.

ROSSDALE COMMUNITY LEAGUE 10135-96 Ave., 429-3624. 3-mail: bbg@ecm.ab.ca • Every WED (8-11 pm): Little Flower Folk-Brian Gregg's Open Stage.

SHAW CONFERENCE CENTRE 9797 Jasper Ave., 451-8000. SAT 10: Beanie Man, and the Blaze Band, Shocking Vibes Crew, Mr. Vegas.

SHERLOCK HOLMES WEM THU 1-SAT 3: Sam August. MON 5-SAT 10: Tim Becker.

SHERLOCK HOLMES DOWNTOWN THU 1-SAT 3: Tim Becker. MON 5-SAT 10: Gerry Malcolm.

SHERLOCK HOLMES Capilano Mall, 1136, 5004-98 Ave. THU 1-SAT 3: Belhumer. MON 5-SAT 10: Dwayne AL.

SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676. • Every WED: Songwriter Showcase (blues) host Robert Walsh. • Every THU: Celtic nights. THU 1-SAT 3: Richard Blaze. THU 1-SAT 3: Richard Blaze. MON 5-SAT 10: Todd Reynolds.

SIDETRACK CAFE 10333-112 St., 421-1326. THU 1: Phillip Walker. FRI 2: Feeding Like Butterflies, Splendor Bog. SAT 3: Feast. MON 5: Open Stage hosted by Mike McDonald. TUE 6: Paul Bellows & Paul Bromley - double barrel CD launch. WED 7: The Rault Brothers. THU 8: Steve Pineop. FRI 9: Colin Linden & Richard Bell, Suzie Winnick. SAT 10: The Circus in Flames.

TATTANOS 8161-99 St., 437-3438. • Every THU: Open stage, jam session hosted by Thomas Frederick.

**no pants
no service**

10551 82 AVE
INFO: 433-3600

classical

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 428-1414. THU 1 (8 pm): The Lighter Classics: Ewa Podles & the Richard Eaton Singers: The Merriment of Rossini. FRI 2-SAT 3 (8 pm): Parade of Pops: Liona Boyer. FRI 9-SAT 10 (8 pm): Magnificent Master Series: Juliette Kang-violin. SUN 4 (2 pm): Liona Boyd-special Sunday performance.

KNOX METROPOLITAN CHURCH 109 St. & 83 Ave., 450-2428. SUN 4 (3 pm): In Art Songs by: Schumann, Brahms, Duparc and Copland: Judith Henbest-soprano & Greg Caisley-piano.

LOST IN THE STARS The Arts Barns, Old Strathcona, 420-1757. THU 8-SAT 10 (8 pm): Songs by Kurt Weill, Olivier Messiaen, and two Intermezzi by Johannes Brahms.

MCDUGALL UNITED CHURCH Banquet Hall, 10086 Macdonald Drive, 425-7401. THU 7 (12:10 pm): Wednesdays at noon, free music concerts: Frank Ho and Corey Hamm (violin and piano).

PRO CORDO First Presbyterian Church, 10025-105 St., 420-1247. SAT 3 (8 pm): *TOUR DE FRANCE*.

SPIRITLINKS 428-8726. SAT 3: Hildegard of Bingen: A Day in the Life.

RUSH & ADVANCE TEX
Save 50%; available on day of performance only.

RUSH & ADVANCE TEX
Save 50%; available on day of performance only.

club nights

1001 NIGHTS 10018-105 St., 448-1001. *Every FRI-SAT: R&B, Hip Hop, Retro with DJ Tech.

BACK ROOM VODKA BAR 10324-82 Ave., up-stairs. *Every THU: DJ Dragon. *Every MON: Live Music.

BUDDY'S DANCE PUB 10112-124 St. *Every THU: D.J. Albaro.

CLUB 2000 10812 Kingsway Ave., 479-4266. Top 40, dance, techno. *Every TUE: Ladies Night. *Every THU: Game Night.

CLUB LA Leduc 5705-50 St., 986-4018. *Every MON, WED-SAT: DJ Stretch.

THE COCKTAIL CLUB 2940 Calgary Trail South, 490-1188. *Every SUN: Sunday Night Live! *Every WED: Fashion Auction previews. Live R & B.

DEVILINS 10507-82 Ave., 437-7489. *Every WED: Martini 101.

GALLIE CLUB/RESTAURANT SPORTS BAR 10108-149 St., 434-6896. Every TUE: DJ Mad Max. Every WED: Karaoke.

GALLERY LOUNGE Mayfield Inn, 16615-109 Ave., 484-0821. *Every THU-SAT: Dan Daniels plays sounds from the '50s, '60s, '70s.

GREENHOUSE 13103 Fort Rd., 472-9898. *Every WED: Chris Knight from Power 92. *Every THU: Ladies Night.

THE HIGHRIDE 4926-98 Ave., 440-2233. Every THU Night Battle of the Bands. THU 1: Robots. No Incentive. Welfare Tuesday. FRI 2-SAT 3: Cousin Henry. FRI 9-SAT 10: The Maybellines with Tanyss Nixi from Soft.

IRON HORSE EATERY & WATERING HOLE 8101-103 St., 438-1907. *Every SUN: live music, full menu until close.

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Ave., 414-6211. *Every FRI-SAT: Singles Night.

KINGS KNIGHT PUB 9221-34 Ave., 433-2599. *Every THU: Thursday Nite Raw with the Party Hogs showcasing Edmonton's New Bands.



The a cappella group that has everyone on their feet.

There's a certain amount of self-inflicted pressure for musicians who call themselves Standing Room Only. But that's no problem for this local foursome, who are renowned for choosing to sing extremely diverse material. The group includes the spot-on vocals of Dave MacLeod, Gord Baldwin and Don and Dave Kietke. Standing Room Only has been said to provide an audience with quality, versatility and portability—they should have their own commercial. You can catch the four song birds when they appear at Northern Harmony II at Festival Place on October 3. If the name Standing Room Only holds true, an encore should definitely be in the cards.

LUSH 10030A-102 St., 424-2851. *Every TUE: Hot-New Indie & Alt Rock with DJ Pepper. *Every WED: Bronx Night-Retro with DJ Hurricane. *Every THU: Mad Cow-British Music with DJ Jesse. *Every FRI: In the Velvet Underground Funkalicious. *Every SAT: Groovy Train.

THE MARQ 10018-105 St., 415-5084. *Every THU: Gothic Industrial. *Every FRI Club Classics. *Every SAT Elevate. *Every SUN: Pyjama party.

MORAGE 10018-105 St. *Every THU: Ladies Night with DC & the Fix Mixx.

RED'S WEM 481-6420. *Every SAT: Red's Rebels. *Every FRI: Money-Mania Dance Party, hosts Kenny-K & Jungle Jay. *Every TUE: Toonie Tuesday. WED 7: Colin James & the Little Big Band. Johnny Favorite Orchestra. FRI 9: Big Bad Voodoo Daddy, The Rockin' Highliners.

THE ROOST Private Member's Club, 10345-104 St., 426-3150. *Every MON: DJ Big Daddy. *Every TUE: DJ Bryan the Mac Mac. *Every WED: DJ Latin Lover. *Every THU: DJ Dark Daddy. *Every FRI: Down-DJ Weena Love. *Every FRI: Up-DJ Alvaro. *Every SAT: Down-DJ James. *Every SAT: Up-DJ Code Red. *Every SUN: DJ Who the @#!? is Alice.

SPORTSMAN'S CLUB 5706-75 St., 413-8333. *Every Night: Dancing with DJ G.

THE VAULT 10089 Jasper Ave., 423-10CK. Local live music, recording acts, and entertainment reviews.

THE VIPER ROOM 10148-105 St., 420-0695. Doors open 9:00 pm; free cover before 10:00 pm. *Every THU: Urban Night. *Every FRI: Viper Night welcomes UofA and College Students. *Every SAT Ladies Night.

DRAKE HOTEL 3945-118 Ave., 479-3929. *Every FRI-SAT: Second Chance Band. *Every SUN aft: Second Chance Band.

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Ave., 414-6211. *Every FRI-SAT: Singles Night.

KINGS KNIGHT PUB 9221-34 Ave., 433-2599. *Every THU: Thursday Nite Raw with the Party Hogs showcasing Edmonton's New Bands.

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JESS LEE'S ON JASPER Mayfair, 10815 Jasper Ave., 414-6211. *Every FRI-SAT: Singles Night.

Ave., 414-6211. *Every MON-SAT: Live Blues/Country During Happy Hour. *Every SUN aft: Blues/Country Jam Session.

NASHVILLE'S ELECTRIC ROADHOUSE Phase II WEM, 483-3289. *Every THU: Ladies Nights.

ONE EYED JACKS PUB & GRUB 13042-50 St. *Every FRI-SAT live music.

RANCHMAN'S 15540 Stony Plain Rd., 483-1100. *Every MON-TUE: DJ Phil.

WILD WEST 12912-50 St., 476-3388. *Every WED: double band stands (Country vs Rock). *Every SAT aft: Jam. *Every TUE: Jam. *Every THU: Free Dancing Lessons.

jazz

BACKROOM VODKA BAR 10324 Whyte Ave., 436-4418. Every MON: The Valium Lovers. Every TUE: Wide Awake and Dreaming. Every THU: DJ Dragon. MON 5: Bomba! TUE 6: Wide Awake and Dreaming. WED 7: The Method. THU 8: DJ Dragon. SUN 11: The Dalai Lamas.

BLACK DOG 10425-82 Ave., 439-1082. *Every SUN: Root Down-Live Acid Jazz.

DEVILINS 10507-82 Ave., 437-7489. *Every MON: Kiss & Tell-Live Jazz Trio. *Every TUE: Fina Estampa. *Every THU: acid jazz.

DON JOHNSTON'S Under the Boardwalk, 10220-103 St., 414-0261. *Every MON: Big band night, featuring the 9-piece Ubiquitous Orchestra.

FARGOS 10307-82 Ave., 433-4526. *Every WED: Live Jazz.

INSOMNIA PUB 5552 Calgary Tr. S., 414-1743. *Every SAT: starting Oct. 10: live acid jazz/trip-hop/groove featuring The Method.

LA RONDE Crowne Plaza, 10111 Bellamy Hill, 428-6611. *Every THU: John Fisher (vocal, flute, piano). *Every FRI & SAT John Fisher (keys, vocal) & Christine BECO (vocals).

LION'S HEAD PUB Coast Terrace Inn, 4440

country

DRAKE HOTEL 3945-118 Ave., 479-3929. *Every FRI-SAT: Second Chance Band. *Every SUN aft: Second Chance Band.

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Ave., 414-6211. *Every FRI-SAT: Singles Night.

KINGS KNIGHT PUB 9221-34 Ave., 433-2599. *Every THU: Thursday Nite Raw with the Party Hogs showcasing Edmonton's New Bands.

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Calgary Trail South, 437-6010. THU 1-SAT 10: Doug Stroud.

PRADERA RESTAURANT Westin Hotel. *Jazz Brunch every SUN (10 am-2 pm).

RITCHIE UNITED CHURCH 9624-74 Ave. *Every SUN aft. until Oct. 18, Jazz and Reflections, great jazz brought to you by Canada's jazz greats. SUN 4: Kent Sangster Trio. SUN 11: Sue Moss Quartet.

URBAN LOUNGE 8111-105 St., 439-3388. *Every WED Jam & Open Stage, all styles & musicians welcome. *Every THU: Thursday Night Fever. *Every FRI: Serious live music. *Every SAT: Live Music. (9 pm). *Every SAT (aft 3:30-6:30): The Urban Allstars Jazz & Blues Trio. THU 1-FRI 2: Mustard Smile. FRI 9-SAT 10: Joint Chiefs.

YARBIRD SUITE 10203-86 Ave., 432-0428. FRI 2-SAT 3: Holly Hoffman/Bill Cunliffe Duo. THU 8: Maria Dunn-CD release party. FRI 9-SAT 10: Lester Quitzau.

ZENARI'S ON 1ST 10117-101 St., 425-6151. FRI 2: Jim Brennan.

piano bars

ROSE & CROWN Sheraton Grand, 428-7111. *Every TUE-SAT: Lyle Hobbs.

pop & rock

BIG DADDY'S 4635 Calgary Trail N., 436-2700. *Every FRI: Jazz FRI featuring Debbie Boodram.

BILLY BUDD'S 9839-63 Ave., 438-1148. *Every TUE: karaoke. *Every MON, WED-SAT: live entertainment.

GASOLINE ALLEY 10993-124 St., 482-6382. Every TUE: Retro Night-DJ Lefty. Every THU: Wet T-Shirt Contest. Every SUN: The Big Cheese.

GRANT MACEWAN MULTIPURPOSE ROOM 10070-104 Ave. WED 7: The Rockin' Highliners.

KINGSWAY LEGION 10425 Kingsway Ave., 477-8899. SAT 10: Reno Productions: A Tribute to the Legends of Rock & Roll: Elvis, Neil Diamond, Buddy Holly, Patsy Kline.

KEEGAN'S PUB 3458-99 St., 435-4065. *Every MON Karaoke. FRI SAT 3: Tom Sterling's "Acoustic Flashback Review"

MARTO'S 4990-92 Ave., 466-8652. *Every THU-SAT: Rare Occasion.

PONCHO'S PUB 9006-132 Ave., 473-7131. *Every FRI live music/DJ dance. *Every SAT Karaoke/DJ with Brenda. FRI 2: International Song with Miguel Meri "Mexican Rock".

ROAD HOUSE 15540 Stony Plain Rd., 483-1100. *THU: Pool Tournament. *Every FRI: Karaoke (5-9 pm). *Every THU-SAT: Live music. THU 1-SAT 10: Aunt Edna's Spoon Collection.

THUNDERDOME 9920 Argyll Rd., 433-DOME. *Every THU: Ladies Night. *Every TUES: Bogie Mites: The Best of 60s, 70s & 80s Retro.

WILD HORSE SALOON 16625 Stony Plain Rd., 484-7751. *Every SUN & MON: Karaoke. THU-SAT: live entertainment.

WINDSOR BAR & GRILL 11712-82 Ave., 433-7800. Every TUES: Canadian Music Night. Every SAT: live music.

ZAC'S PLACE 9855-76 Ave., 439-1901. *Every TUE & FRI: Open Jam.

showbars

MILLENNIUM 2001 10018-105 St., 426-4184. Girls' Girls' Girls' Exotic entertainment.

MICKEY FINN'S
taphouse

EVERY SUNDAY NIGHT
OPEN STAGE
with EVERETT LAROI
THURS. OCT. 8
UZJISME DOMA
FROM THE CZECH REPUBLIC

MONDAY
Big Rock
Pints: \$3.25

TUESDAY
Mexican Madness
Hot Food & Beverage Specials

WEDNESDAY
Molson Canadian Rocks
Pints: \$3.25
Jugs: \$8.25

THURSDAY
Flying Pilsner
6 Free Hot Wings with each jug

FRIDAY
Alexander Keith's
India Pale Ale
\$3.25 Pints
Jugs: \$8.25

The Friday
Food Trough
HAS ARRIVED!
5 - 6 PM

HAPPY HOUR:
Food & Drink
Specials Every Day
until 8:00 p.m.

Try our very own
Mickey Finn's Brown Ale
made by
Flanagan & Sons

MICKEY FINN'S
taphouse

Hours:
3 pm - 3 am
7 Days A Week!

10511 - 82 AVENUE
UPSTAIRS

WEEKLY CALENDAR
SUNDAY
CONCEPT
DJ Split Milk & Guests
MONDAY
SUPER CHEAP DRINKS
Hi-Ball & Domestic Beer Specials!
Wrestling on the Big Screen • No Cover
TUESDAY
SUPER CHEAP DRINKS
Hi-Ball & Domestic Beer Specials!
DJ Ryan Coke • No Cover
WEDNESDAY
Smirnoff
Swing Cabaret
THURSDAY
Bad Hair Night
with DJ Cornflake • \$2.00 Off Jugs
FRI-SAT
Party!

T H I S W E E K
FRI. OCT. 2:
TIGHT
WITH ANDY POCKETT & GUESTS
HOUSE OF BREAKS
SAT. OCT. 3:
LAS VEGAS
CRYPT KEEPERS
VS.
FIFTH SEASON
WED. OCT. 7:
WEDNESDAY NIGHT
SMIRNOFF
SWING
CABARET
THURS. OCT. 8:
SADIES • The MAYBELLINES
FRI. OCT. 9:
EDLANTIS
SHOWCASING EDMONTON'S FINEST RAP ARTISTS
SAT. OCT. 10:
TRICKY WOO • PAMPOMILLAS
SUN. OCT. 11:
CYPRESS HILL • CD RELEASE PARTY
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413-4578 for info
2 Blocks South of the Sidetrack
18+ only. ID, Vail B. Required

astrologic

By ALBERTO D. VIDIGOYA

For the week of Sept. 29 - Sept. 30

This week's theme: Where no man [sic] has gone before, The Next Generation

LIBRA (Sept. 23-Oct. 23) Captain Jean-Luc Picard, the responsibility of your command weighs heavily on your shoulders. You've got to let your hair down every now and then—oops let me rephrase that. Leave the bridge in the capable hands of your officers every now and then, and go and have some fun. Ask Beverly out on a date—that sexual tension plot device thing ain't working, anyhow, so get shipping and be done with it.

SCORPIO (Oct. 24-Nov. 21) Commander William Riker, it's all fine and dandy being a handsome, debonair ladies' man (and I should know), but at some point you're going to have to give up your rakish ways and settle down with a good woman. So you'd better start mending your behaviour now, if you don't want your reputation to catch up with you and ruin the love of your life.

SAGITTARIUS (Nov. 22-Dec. 21) Lieutenant Commander Geordi La Forge, you token physically challenged and visible minority—you may be blind, but you can see more than your average engineer. Take your shortcomings and turn them into advantages—and while you're at it get some contact lenses for those odd moments when you take the mask off. Jeepers creepers, *where'd you get them creepy silver creepers?*

CAPRICORN (Dec. 22-Jan. 19) Lieutenant Commander Data, your dream is to become human. As my grandma used to say, "What are you mashing up, cubby?" You want to be an overly complicated, inconsistent, angst-ridden, Viagra-dependent (whoops, maybe that's just me) organic creature? Take it from me—count your blessings. You have to be comfortable with who you are before you can even begin to contemplate who you want to be.

AQUARIUS (Jan. 20-Feb. 18) Doctor Beverly Crusher, you've got the single mom thing down pat. (Granted, it's obviously easier in the 25th century, no mean government to force you into poverty. But it's time to look for a hubby not for *Wesley*, for you too something new will put that piece for God's sake, and oh my, the charm. Mr. Right's out there on some planet.

PISCES (Feb. 19-March 20) Lieutenant Tasha Yar, beware the ices of the first season. What happens

when they killed you off so early? Was it a contract dispute? Delusions of a film career? Whatever the case, don't make the same mistake twice, remember the old Roman saying, a warbird in the hand is worth two in the Neutral Zone.

ARIES (Mar. 21-Apr. 19) Counselor Deanna Troi, I hate to break this to you, but you're a bit of a know-it-all. And what's with the accent? Everybody else, from Vulcan to Tau Ceti VI, seems to speak flawless English. Anyhow, stop smugly solving everybody else's problems and start looking at your own. Start with your wardrobe and hairdo.

TAURUS (Apr. 20-May 20) Lieutenant Worf, you're one bad-ass security chief. That's the way to do it: find the one job where the fact that you're a butt-ugly scary Klingon is an asset. Now just develop more of a sunny disposition, and you can be captain one day.

GEMINI (May 21-June 21) Ensign Wesley Crusher, you were a cute kid but you sure turned into one gangly, awkward teenager. (That's the problem with long-running series.) And you obviously bailed too much on your good looks—off you went to Starfleet Academy, becoming a cameo-appearance character then disappearing altogether. And it's not as if you had a film career to develop. The moral of the story if you're ugly, you'd better at least be able to act.

CANCER (June 22-July 22) Q, you omnipotent trickster—you don't fool me for a second, I wouldn't trade places with you for a second, being all-powerful means being all-lonely. I say take a step back, take stock of your life, and you'll finally realize that these puny humans you love to torment have something you need: companionship. So give up the power and find yourself a honey.

LEO (July 23-Aug. 22) Transporter Chief Miles O'Brien, I see big things in your future. Like a large role and a better-developed character on a spin-off series (I'm rarely wrong about these things). So s'right and don't chop on the bot, stick with it, do your job and you'll get your just reward if you don't make waves.

VIRGO (Aug. 23-Sept. 22) Alexander Worf, you're a cute kid despite that bony ridge on your forehead. Don't worry about your dad—he'll come around. You may feel alienated (no pun intended) now, but not everyone is cut out to be a father. Just give him your unconditional love and he'll come around.

Next Week's Theme: Where no man [sic] has gone before, Deep Space Nine

art galleries

shows openings/events/happenings

EDITIONS GALLERY WEM, 2596, 8770-170 St., John Seerrey-Lester, wildlife artist. Will sign posters of his new releases. SAT, Oct. 3.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. • **THE POOLE FOUNDATION GIFT: Permanent Collection Exhibition.** • **JACK SHADBOIT: The Edmonton Airport Mural Project:** Over 30 recently discovered preliminary paintings, drawings and photographs for the Edmonton mural. Until Nov. 8. • **DIRT SWEET: The 25th Anniversary of Latitude 53 Society of Artists,** part of the celebratory events associated with the anniversary taking a new look at Latitude's founding principles. Multi-media installation produced collaboratively by: Cindy Baker, Marna Bunell, Eleanor Lazare, Holly Newman and Maria Anna Parolin. Until Nov. 8. • **PETER HIDE: In Context:** A survey exhibition of sculptor Peter Hide works over the past 30 years. Curated by Bruce Grenville. Until Nov. 8. • **THE KITCHEN 1: Tommie Gallie:** Installation entitled Nine Below Zero, site-specific work using the space to explore the tension between architecture and sculpture. Until Nov. 8. • **Opening reception:** Peter Hide, DIRT SWEET, Kitchen 1: Tommie Gallie and Jack Shadboit, 8 pm. • **Art Rental Gallery:** What's New: Until Oct. 10. • **ENVISIONED SPACES: LECTURES ON CONTEMPORARY ARCHITECTURE:** SUN 4 (2-4 pm): Melvin Charney.

EDMONTON CONTEMPORARY ARTISTS' SOCIETY The Arts Barns, 10330-84 Ave., 56th Annual Exhibition. • Featuring painting and sculpture in a variety of media. Oct. 2-23. Opening celebration, with the P.J. Perry Trio, FRI, Oct. 2, 2 pm. • Free public lecture by New York art critic and historian Phil Halasz, "Last Year, This Year in the Big Apple," a critic's view of contemporary art in New York City. SAT, Oct. 3, 8 pm.

ELECTRUM DESIGN STUDIO & GALLERY 12419 Stony Plain Road, 482-1402. **DISCOVERY I STONE:** Works by Jackie Fiala. Oct. 1-31. Opening reception, SAT, Oct. 3, 1-4 pm.

FAB GALLERY U of A, 1-1 Fine Arts Bldg., 112 St., 89 Ave., 492-2081. **ENCLUSURES:** Steven Mackay's exhibition is the final visual presentation for the degree of Master of Fine Arts in MFA Sculpture. Opening reception, Oct. 8, 7-10 pm. Oct. 6-18.

THE FRINGE GALLERY BSMT, 10516 Whyte Ave., 432-0260. **VISUAL PRAYERS:** Mixed media sculpture by John McDowell. Oct. 1-31.

LATITUDE 53 10137-104 St., 423-5353. **FAMOUS™:** An installation of multiples by Mitchell Robertson. What does it take to be a famous artist in Canada? Until Oct. 3. • **WHY CONTAIN YOURSELF:** 53@25: at Manulife Place East, 10180-101 St. Celebrating 25 years of artistic excellence, this is a fundraising event, an evening of food, music, with a silent auction and lots of fun. SAT, Oct. 3.

PROFILES GALLERY 110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-6310. • **FOREST FLOOR OLD WOMAN'S DREAM:** Work by Agnieszka Matejko & RIVER'S EDGE: Work by Barbara Brooks Maywood. An exhibit of two sculptors work. Until Oct. 3. • **FLYING COLOURS: DESIGN ON THE WING:** Photographs by Robert Chelmick. Opening reception, WED, Oct. 7, 7-9 pm.

SCOTT GALLERY 10411-124 St., 488-3619. **NEW WORKS:** Oil paintings by Francine Gravel, whimsical, romantic and evocative works. Also featuring works by Peter Hide, Lyndal Osborne and Carol & Richard Selfridge. Oct. 3-20. Opening reception, artist in attendance. SAT, Oct. 3, 2-4 pm.

SNAP PRINT GALLERY 10137-104, back of Latitude 53, 423-1492. Sean Caulfield, an exhibition of recent work. Oct. 8-31.

SPECIAL-T-GALLERY 284 Saddleback Rd., 437-1192. A solo exhibition by sculptor Sandra Gail Segal. Oct. 1-31.

STRATHCONA PLACE ART GALLERY 10831 University Ave., 433-5807. Featuring a combined showing by Nancy Constable & Shirlee Adams. Oct. 5-Nov. 5.

ST. ALBERT PAINTERS' GUILD St. Albert Place lobby, 5 St. Anne St., St. Albert. Painter's Tea Party, an all member show.

VANDERLEELIE 10344-134 St., 452-0286. • Solo exhibition of recent paintings by Saskatoon artist, Gregory Hardy. Hardy's work captures the drama of shifting light and seasonal colour in the prairie landscape. Until Oct. 20. Opening reception, THU, Oct. 1, 5-7 pm.

WEST END 12308 Jasper Ave., 488-4892. **MARY PAVEY, R.C.A. O.S.A.:** Mary Pavey's first solo exhibition in Edmonton. Until Oct. 3. Brent Laycock's R.C.A. paintings done with a lyrical spontaneous style, "communicating light and energy." Oct. 10-23. Opening reception, Oct. 10, 7-9 pm.

art galleries

ALBERTA CRAFT COUNCIL GALLERY 10106-124 St., 486-6111, 488-5900. **FIBRE & MIXED MEDIA: UNRAVELLED:** Traditional and pop culture are combined, creating contemporary adaptations for the 90's by over 20 artists. Until Nov. 7.

ART BEAT GALLERY & FRAME Pelland Place, 8 Mission Ave., St. Albert, 459-3679. www.artbeat.ab.ca. A **VISUAL VOYAGE:** Members show of the Federation of Canadian Artists (Edmonton Chapter).

THE ARTISTS MARKETPLACE Westmont shopping Centre, 111 Ave., Groat Rd., 908-0320. Artists on site every day.

BEARCLAW GALLERY 10403-124 Street, 482-1204. Group show, including works by Jane Ash Poitras, Linus Woods and Fred McDonald.

CENTRE D'ARTS VISUELS DE L'ALBERTA 20, 8527 rue Marie-Anne-Gaboury (91 St.), 461-3427. **EXPLOSION OF COLOUR:** Paintings by Karen Blanchet, claudes by Sylvia Grist, caricatures by Claude St. Onge and sculptures and etchings by Margio Lagasse.

DOUGLAS UDELL GALLERY 10332-124 St., 488-4445. New works by gallery artists: Joe Fafard, Les Thomas, Jeff de Boer, Elsbeth Coop, Chris Pratt and others. Also recent acquisitions of works by Clarence Gaguon and A.J. Casson. Until Oct. 10.

FOYER GALLERY And Edmonton Room, Stanley A. Milner Library, 7 Sir Winston Churchill Square.

FRONT GALLERY 12312 Jasper Avenue, 488-2952. Frances Alty-Arscott, watercolours. Until Oct. 10.

GALLERY DE JONGE 27022A Hwy 16, Spruce Grove, 962-9505. Group exhibition, gallery artists.

GIORDANO GALLERY 208 Empire Bldg., 10080 Jasper Ave., 429-5066. **FALL SHOW 98:** With recent works by David Bolduc, Barbara Ballachey, Sylvie Bouchard, Adele Duck, Mimi Paladino and New gallery artist, Mary Joyce. Open 12-5 pm, Wed and Sat or by appointment.

GREY NUNS COMMUNITY HOSPITAL AND HEALTH CENTRE 34 Ave. 66 St., 484-8811, ext. 6475. • **VIBRATIONS OF ME:** Recent work by Denise Beauregard. Until Oct. 20.

HARCOUR HOUSE GALLERY 3rd Floor, 1025-112 St., 426-4810. • **BLEEDING HEARTS:** Work by Carol Bradley, a series of similar yet not identical forms repeated to form a class of objects. Until Oct. 24. • **THE FRONT ROOM: A NATURAL GARDEN:** Works by Tom Gale, his response to the natural garden he found in beaver ponds near Pigeon Lake. Until Oct. 24.

IML GALLERY 10822 Whyte Ave., 433-6834. **THE PRAIRIES:** By gallery artists. Until Oct. 10.

IVIVIMU 12214 Jasper Ave., 452-2208. • **CASTLE PAPER AND PRESS:** Brian Queen promoted the merits of owning a small fully equipped press studio producing limited edition books and publications. Thru Oct.

KAMENA GALLERY II 9939-170 St., 413-8362. Watercolour by Willie Wong.

LE SOLEIL 10360-82 Ave., 438-4848. **ALBERTA LANDSCAPES:** an exhibition of works by Ian Sheldon. Until Nov. 30.

MC MULLEN GALLERY U of A Hospital, 8460-112 St., 492-4211. **LEGACY-The Work of Twelve Major Alberta Artists in the University of Alberta Hospital Permanent Collection:** Includes works by Derek Beckett, Illingworth Kerr, Bill Leung, Francine Gravel, Janet Mitchell, Richard Yates, John Snow Harry Savage, Doug Haynes, Helen Mackle Grant Leier and Manmohan. Until Jan. 4.

MISERICORDIA HEALTH CENTRE 16940-87 Ave., 484-8811, ext. 6475. **NW Corridor, Main Floor: WILDFLOWERS IN IMPOSSIBLE PLACES:** Recent work by Rayma Peterson. Until Oct. 14. **Dayward Corridor: IWONA SARNECKA-DABROWA:** Recent work. Until Oct. 19.

MULTICULTURAL HERITAGE CENTRE 5411-51 St. Stony Plain, 963-2777. **Generations Gallery:** Marcia Adich-oils; Colin Spencer-pencil & papier-mache. Until Oct. 19. **Gallery Restaurant: Barbara Schaefer** 8 Verna Thorp. Mixed media. Until Oct. 20. • **11TH annual art auction:** at the Stony Plain Community Centre, FRI, Oct. 2.

PLANET INC CYBER CAFE 201, 10442-82 Ave., 433-9730. http://www.compusmart.ab.ca/bozena. Art Exhibition, works by Michael V. Tkaczyk.

ROWLES AND COMPANY LTD. Coopers & Lybrand Tower, Mezz. Level, 10130-103 St., 426-4055. Watercolours by Natasha Manelis & Sigrid Behrens, acrylic & gel by Steve Mits, new works by Elaine Tweedy. Acrylics by Angela Grootelaar and David Seghers. Artworks in glass by 25 Canadian artists, including Brian Kelk's fish in a bag, soapstone carvings, and scrimshaw on antler by Len Masse. Oxford Tower, 10235-101 St. Oils by Arlene Wasylivich, Westin Hotel, The Pradera, 10135-103 St. Pastel paintings by Audrey Pfannmiller. The Hotel McDonald, The Harvest Room: • Acrylic & gel on canvas by Steve Mits.

High Lights

Thursday October 1

THE MERRIMENT OF ROSSINI—EDMONTON SYMPHONY ORCHESTRA Winspear, 428-1412. Contralto, Ewa Podles will be joined by teh Richard Eaton Singers to perform this with the Edmonton Symphony Orchestra. A must for those lovers of operatic arias. Time: 8 pm. Tix: \$14-\$44.

WORST CASE SCENARIO Concordia University College of Alberta 7128 Ada boulevard, 454-0583. Presented by Azimuth Theatre. A play by Steve Pirot, directed by Sophie Lees. Worst Case Scenario, a programme dealing with the issue of youth violence. There will be a post-performance discussion. Time: 7 pm.

Friday October 2

O'VERTIGO DANSE—LA BETE The Arden Theatre, 5 St. Anne St., St. Albert, 459-1542. Presented by The Brian Webb Dance company and the Arden Theatre. Raw, untamed, insatiable, severe, sensual, the beings of la Bete (The Beast Within). Choreography by Ginette Laurin, one of the leading figures in the dance scene in Montreal. Time: 8 pm. Tix: \$20 (adults), \$15 (youth/senior).

THE EDMONTON CONTEMPORARY ARTISTS' SOCIETY The Arts Barns, Old Strathcona, 10330-94 Ave., 465-2162. The sixteenth annual exhibition, featuring paintings and sculptures from the members and invited guests. Enjoy the celebration along with the music of the P.J. Perry trio. Time: 8 pm.

Saturday October 3

WHY CONTAIN YOURSELF? 53@25 Manulife Place East, upper level, 10180-101 St., 423-5353. In honour of Latitude 53 Gallery's 25th birthday and fundraiser—in two parts. Part 1: Tickets (\$200) entitle two people to enter and take away one piece of art. There will be live entertainment and food from some of the best restaurants in town. Time: 7 pm. Tix: \$200. Part 2: A reunion of The Jump Orchestra, The Bodkins with Mike McDonald and Luann Kowalek. A silent auction of 25 vessels created especially for this event. Time: 8:30 pm. Tix: No tix required with purchase of Part 1 tix. \$20 (adv.) \$25 (door).

THE CIRCUS IN FLAMES The Windsor Bar and Grill, 11712-87 Ave. Vancouver's The Circus In Flames perform their original sheet-metal country. Time: 9:30 pm.

PRO CORO CANADA—TOUR DE FRANCE First Presbyterian Church, 10025-105 St., 420-1757. The choir Pro Coro Canada, with guest conductor Richard Sparks present a musical Tour de France, with works by Ravel, Hindemith, Lauridsen and Daumais. Time: 8 pm.

Wednesday October 7

THE ROCKIN' HIGHLINERS—all ages event Grant MacEwan Community College, Multipurpose Room, 10070-104 Ave., 488-5891. To celebrate the release of their video *Swing Party*, The Rockin' Highliners will follow the unveiling with their swingin' songs. Tix: \$7 (adv.) \$9 (door). Time: 9 pm.

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STATLER STUDIOS 14914-128 Ave., 451-0362. Portraiture, commercial and fine art photographs. 10 am-6 pm.

THE STUDIO GALLERY 143 Grandin Park Plaza, 22 Sir Winston Churchill Ave., 460-5990. A cooperative work-place shared by eight St. Albert artists. Display of current works by 9 St. Albert Artists: Pat Wagensveld, Helen Smith, Louise Crawford, Alandra Allanbrink, Dorothy Forbes, Carol Yake, Mona Anderson-App, Susanne Loutas and Ruth Anderson.

ZIEGLER HUGHES GALLERY & SERENDIPITY FRAMING 9860-90 Ave., 433-0388. Raku plates by Mel Malkin, hand made knives by Gerry Klevit and watercolours by Frank Haddock and Linda Miller's recent works in clay. Upstairs Gallery.

ART GALLERY & PORTFOLIOS ON-LINE KRISTEN ZUK <http://plaza.v-wave.com/gilan/art/kristen.htm> Featuring sculptures by artist Kirsten Zuk.

SURREAL & FANTASY OIL PAINTINGS ON-LINE COSMIC HORIZONS <http://www.geocities.com/SouthernGalleries/6298>. Edmonton artist Fantasy and Surreal oil paintings.

craft shows

UCWLC ARTS AND CRAFTS MUSEUM 10825-97 St., St. Joseph's Cathedral, Focus on the Ukrainian Settlement in Western Canada. Ukrainian Catholic women's League of Canada.

live comedy

PORTABELLO'S 10807 Castle Downs Rd., 475-0597. SAT 10: Bob Angeli.

SANTANNA'S 17930 Stony Plain Rd., 481-7625. WED 7: Rob Menard.

SIDETRACK CAFE 10333-112 Street, 421-1326. Every SUN: Variety Night hosted by the Atomic Improv Co.

YUK YUKS WEM, 481-9926. Every WEDS: Hypnotist Sebastian Steel.

dance

BRIAN WEBB DANCE COMPANY The Arden, 5 St Anne St., St. Albert, 459-1542. FRI 2-SAT 3, 8 pm: La Bete (the Beast within), by Montreal's O Vertigo Dance.

HUNGARIAN FOLKLORE FESTIVAL Festival Place, Sherwood Park, 424-0798, 449-3378. *Attila the Hun: the best of Hungarian dance and music including activities, workshops, gála performances and a Hungarian-style feast. Oct. 9-12. *Convocation Hall, U of A: TEKA Ensemble of Hungary, THU, Oct. 8. *Works featuring dancing, folk-singing, costuming, folk instruments, and more. SAT, Oct. 10, 9 am-3 pm. *First Gála Performance: 13 dance groups. SAT, Oct. 10, 7:30-10 pm. *Second Gála Performance, SUN, Oct. 11, 2:30-4:30 pm. *Polish Hall, 10960-104 St. Dinner and dancing village style, SUN, Oct. 11, 6:30 pm-2 am.

displays/museums

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 453-1078. Aircraft on display and under restoration. Civil and military aviation history.

ALBERTA RAILWAY MUSEUM 24215-34 St., 472-6223. Housed in the railway station built at St. Albert in 1909.

ALLEY KAT BREWING COMPANY 9929-60 Ave., 436-8922. See how Edmonton's smallest micro brewery, see Alley Kats' award winning craft beers are brewed, taste Alley Kats' all natural beer. THU-FRI, 2-4 pm or call for a guided tour.

CANADA'S AVIATION HALL OF FAME Reynolds Alberta Museum, Hwy 13, 361-1351. A tribute to the people who pioneered and advanced aviation in Canada. Open year-round.

C & E RAILWAY MUSEUM 10447-86 Ave., 433-9739. Come and visit a part of Edmonton's past! The C & E Railroad Museum is a replica of the old train station built at the turn of the century. Inside are many interesting photographs and artifacts from Edmonton and Canada's days of the locomotive.

DEVONIAN BOTANIC GARDEN 5 km North on Hwy 60, 987-3054. Authentic Japanese Garden, nature trail, 80 acres of connected gardens.

THE EDMONTON HEALTH SHOW Edmonton General Hospital. Consumer issues and options about health issues and options in Alberta.

EDMONTON PUBLIC SCHOOLS ARCHIVES & MUSEUM McKay Ave. Sch., 10425-99 Ave., 422-1970. THE EDMONTON SCHOOLBOYS BAND (1930-1989).

EDMONTON SPACE & SCIENCE CENTRE 454



Sometimes painting just isn't enough. Well, that was the case for Jack Chambers, an established Canadian artist who embarked on a brief yet memorable stint in filmmaking. The Metro Cinema will present one of Chambers's few works, *Hart of London*. It's about, you know, Piccadilly Circus. Big Ben—oh oh, wait a second. The London setting here is in Southern Ontario, and the story revolves around a deer that was trapped and killed in the city's downtown. Chambers's film creates a "real" view of the world around us, it bounces back and forth between life and death. The second part of the film centres on symbolic images of the pursuit and death of the deer. The theme is constantly repeated in everyday life. The second part of the film centres on symbolic images of the pursuit and death of the deer—oh, sorry. Jerry White of the U of A's Film Studies Program will introduce the screening and give a brief lecture on Chambers's work. *Hart of London* will run on October 2 and 3 at 8 p.m. at the Grand Theatre's Zeidler Hall.

3344. IMAX Theatre, Margaret Zeidler Star Theatre; Exhibit Galleries, live science demonstrations. *A Carnival of Conundrums, *ARITHMETICKS: PERFECTLY PERPLEXING PUZZLES*. The greatest math show on Earth! Until Jan. 3.

FORT EDMONTON PARK 496-8787. Hop on the street car, ride the train, taste some bannock, visit Kelly's Saloon, play horse-shoes.

JOHN WALTER MUSEUM Kinsmen Park, 1901 House, Waterdale Hill, 496-2966. **TIMBER TO TOWNSHIPS:** John Walter and the lumber industry at the turn of the century.

LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE N. Legislature Grounds, pdwy, 427-7362. Visit Alberta's premiere architectural attraction. ***TRIBUTE TO ALBERTA MUSEUMS:** Highlights of more than 50 Alberta museums and attractions from Peace River to Wainwright. Featuring African carvings, a model of Fort Edmonton, a collection of Pysanka, Full-sized mount of a wolf, bear and hawk, dinosaur bones... Until Oct. 15.

THE LOYAL EDMONTON REGIMENT MUSEUM FOUNDATION Prince of Wales Armouries, 10440-108 Ave., 421-9943. Two galleries dedicated to the history of Edmonton's own infantry regiment. Pictures, documents and artifacts depicting all aspects of recruiting, training and overseas service. Open TUE-FRI.

MUSEE HERITAGE MUSEUM St. Albert Place, 5 St. Anne St., St. Albert, 459-1528. **RED SERGE: The Man Who wore the Uniform Was Trusted:** An exhibit to celebrate the RCMP 125th Anniversary. This exhibit tells the history of the RCMP, the traditions and training which are a part of becoming a mountie, and the history of the uniform. Featuring artifacts, also including a display from the local detachment showing how our police officers work with the community. Until Nov. 15. *The Little White School, Mission Hill, 459-4404, 459-1528.

MUTTART CONSERVATORY 9626-96A St., 496-8755. **BIRDS OF A FEATHER:** Until Oct. 18.

PROVINCIAL ARCHIVES 12845-102 Ave., 427-1750. Celebrating Alberta Archives Week, rare acquisitions, including a diary of King George V's Canadian tour illustrated with watercolours, a 1885 Cree hymnal and the musical legacy of Ukrainian Canadian composer Serge Remenko. Historical photographs available as reprints will also be displayed. Oct. 5-10. (9 am-4:30 pm.)

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9131. *Every SAT & SUN: Science Circle. For young families. Week-ends, 1-4 PM. *Every SAT: Aboriginal videos. SAT 10: Tiki-gang: SAT 17: The Native Americans: The People of the Great Plains, part one. *Every SUN: Gallery Spotlight: an in-depth look at some of the features of your favourite galleries. ***SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. *Every 1st SUN of ea. month: Aboriginal Performers. SUN 4 (1-4 pm): Dallas Arcand, hoop dancer, at the Forum. *Every 3rd SUN of ea. month: Aboriginal artisans. ***BUG ROOM: NEW ARRIVALS:** Permanent, live invertebrate display, new arrivals from Malaysia. ***EGGS:**

A VIRTUAL EXHIBIT: A guide to the bird eggs of Alberta and around the world. Images, text, quizzes and egg humour tell you everything you ever could want to know about birds and eggs. Created by 11 young Canadians working in museums. www.pma.edmonton.ab.ca.

REYNOLDS ALBERTA MUSEUM Wetaskiwin, Highway 13, 1-800-661-4726. Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., 427-3995, 422-2697. Costumed interpreters recreate daily household activities.

SHAW CONVENTION CENTRE Pedway Level, 9797 Jasper Ave., 424-3300. Canadian Country Music Hall of Honor: Who's who in the Canadian country music scene.

THE TELEPHONE HISTORICAL CENTRE 10437-83 Ave., 433-1010. Set in the original Old Strathcona Telephone Exchange Building (1912).

THE UKRAINIAN CULTURAL HERITAGE VILLAGE 25 mins E. of Edmonton on Hwy 16, 662-3640. Open until Thanksgiving Day.

VALLEY ZOO 13315 Buena Vista Rd., 496-6911. Combining the fun of nursery rhymes with the beauty of animals. 9:30AM-6PM

film

EDMONTON FILM SOCIETY Provincial Museum Auditorium, 102 Ave. & 128 St., 421-9775. MON 5 (8:30 pm): "Carry on up the Khyber".

GARNEAU 8712-109 St., 433-2212. "Buffalo 66": THU, Oct. 1. "Lofta", starts FRI, Oct. 2.

JASPER PLACE LIBRARY 9010-156 Street, 496-1810. THU 1 & 8 & 15 (2pm): Films for the retired and semi-retired.

METRO CINEMA Zeidler Hall, Citadel Theatre, 9828-101A Ave., 425-9212. FRI 2-SAT 3 (8 pm): "Hart of London". FRI 16-SUN 18 (8 pm): "A Summer's Tale (Come Dute)".

PRINCESS 10337 Whyte Ave., 462-1871. "Pecker": THU, Oct. 1.

VIDEO POOL SCREENING AND DISTRIBUTION PRESENTATION FAVA 429-1672. Daniel barrow, presentation and of recent video acquisitions and distribution. Screening will highlight some of the most recent and exciting prairie video work represented by Video Pool Inc. FRI, Oct. 2.

lectures/meetings

ART SOCIETY OF STRATHCONA COUNTY Ash Street Gallery, Corner of Ash and Alder, Sherwood Park, 452-1650. WED 7: Monthly meeting, new members welcome.

BOYS & GIRLS CLUBS Six Locations, 483-5599. weekly: Parent Talk-Talking to Your Children

CASTLEDOWNS LIBRARY 15333 Castledowns Road, 496-1804. THU 15 (7-9 pm): Estate Planning.

CHILD BIRTH FILM & INFORMATION NIGHT -9934-106 St., Rm. 203, 465-2993. THU 1 (7:30 pm): Film: Midwifery in Alberta;

guest midwife: Maureen Ellis.

CITY HALL Sir Winston Churchill Square, City Rm. THU 1 (noon): United Nations' "International Year of Older Persons". FRI 2 (7-9 pm): World Breast Feeding Week, public information session. SUN 4 (1 pm): Final Frontier Science Fiction Fan Society.

THE COMMUNITY SHAMANIC DRUMMING AND HEALING CIRCLE 475-1826, 951-2324. Every FRI, 7 pm., everyone interested in learning Shamanic Journeying are welcome.

GAY MEN & RELATIONSHIPS 910-3050. Every MON evening: Relationships with family, friends & foes: Group for gay men, gay/lesbian facilitators.

GRANT MACLEAN COMMUNITY COLLEGE City Centre Campus, 10700-104 Ave., 955-6639. Surviving 2000 Conference, what might happen when the clock strikes midnight on Dec. 31, 1999? SAT, Sept. 26, 8 am-6 pm.

GRANT MACLEAN COMMUNITY COLLEGE Jasper Place Campus, 10045-156 St., 497-4303, 497-5000. *Big Band Recruiting Members. *Children's dance classes. *Shall We Dance? *Educational Travel Tours: New York City & London, England.

HIGHLANDS LIBRARY 6710-118 Avenue, 496-1806. MON 5 (7-8:30): Feng Shui.

IMAGES ALBERTA CAMERA CLUB John Janzen Nature Centre, 469-9772. Interested in Photography? Meetings every 2nd and 4th THU each month, 8-10 pm.

LESSARD LIBRARY 6104-172 Street, 496-1871. WED 7 (7-8:30 pm): Feng Shui.

THE MARS HILL CENTRE 435-0202. Help for "High Stress" Kids = Confident Kids: Oct. 7-Nov. 25.

MAYORALTY CANDIDATES FORUM Edmonton Chamber of Commerce, 6th FL, Sun Life Bldg., 10123-99 St., 413-4133. Organizers of the Opportunities Unlimited Networking Club invitation to business professionals and entrepreneurs to attend. FRI, Oct. 2, 6:45-9 am.

PSYCHIC SOCIETY OF ALBERTA 12530-110 Ave., 481-3469. WED 7: 30th Anniversary: Les Harwood, Sheldon Lowe and Allan Beerdie, show have made contributions to the psychic community that affects the global community. Please come and celebrate with us.

STANLEY A MILNER LIBRARY 7 Sir Winston Churchill Square, 496-7063, 453-1693. FRI 2 (7:30 pm): *Titanic: Disaster as Movie and Metaphor*, presented by Dr. Paul Heyer.

U OF A Physics Lecture Hall 126, U of A, 492-8558. TUE 22 (8 pm): Who's World Order: Conflicting Visions, Noam Chomsky on Live Simulcast! Tors Lecture Theatre, 11, U of A, 492-8448. THU 1 (7:30 pm): An Undeclared War: Class Conflict in the Age of Cyber Capitalism, James Laxer.

VISUAL LINKS 200, 5041 Calgary Trail N., 451-1977. Meetings every WEDS, 7:30-8:30 PM. How to make money on the Internet.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. TUE 6 (7-8:30 pm): FreeNet Instruction. WED 14 (7-8:30 pm): Feng Shui.

literary

ASCENDANT BOOKS 10310-124 St., 452-5372. SAT 3 (1-4 pm): What is Geotran? Joan Macnally will tell us. SUN 4 (1-4 pm): Cosmic Cafe. MON 5 (5:30-7:30 pm): Cosmic Cafe with Robert Broughton, TUE 6 (6-8 pm): Discussion/Study Group on Neale Donald Walsch and Conversations With God: SAT 10 (1-4 pm): Claudette Guimond: demonstration of the art of Lomi Lomi, Hawaiian Spiritual Massage.

CANADIAN AUTHORS ASSOCIATION 10th FL lounge of the Education S. Bldg., U of A, 87 Ave., 112 Ave., U of A, Education South Bldg., 10 FL Lounge, 439-7814.

CANADIAN AUTHORS ASSOCIATION Alberta Branch, 10th FL Lounge, Education Bldg., U of A campus, 87 Ave., 114 St.

CHAPTERS Southpoint, 3227 Calgary Trail S., 431-9694. SAT 10: The Disciples of Joy, Ray Wiseman reading. TUE 13 (7:30 pm): A "Second Opinion" please... Edmonton Journal columnist Linda Goyette reading.

CHAPTERS ST. ALBERT 445 St. Albert Trail, St. Albert, 479-7114. TUE 6 (7:30-9 pm): Writers Club. SAT 10 (12-1 pm): Disciples of Joy, Aunt Harriet Walks the Line, Ray Wiseman.

CHAPTERS West Side 9952-170 St., 487-6500. FRI 2 (7:30 pm): From Hired to Fired, Reg Pirie-signing and reading. WED 7 (7-8:30 pm): Spiritus, Western Canadian poetry. SUN 11 (2-3:30 pm): Disciples of Joy, author signing and reading by Ray Wiseman.

CHAPTERS Whyte Ave, 10504-82 Ave., 435-1290. MON 5 (7 pm): Poetry reading, Shirley Serviss, Edmonton poet. THU 8 (8 pm): Canadian Authors Book Club, Lia Pomgraz.

GREENWOODS 10355 Whyte Ave., 439-0005. MON 5: Recipe for Bees, G. Anderson Dargatzis.

IDYLLWYDE LIBRARY 451-5000. MON 5 (7-8:30 pm), MON 5 & 26:

Idylwyde Book Club.

LESSARD LIBRARY 6104-172 Street, *496-1871. TUE 20 (7:30 pm): Great Books Discussion Group. *Pre-register

MISTY ON WHYTE 104588-82 Ave., 433-3512. Every SUN: Open Stage Poetry and Prose Readings.

ORLANDO BOOKS 10123-82 Ave., 432-7633. FRI 2 (7:30 pm): Lisa Robertson, reading from *Debban an Epic*. SAT 3: Grand Opening Celebration with Cori Brewster & Friends - all day. SUN 4 (1:30-5 pm): Stroll of Poets half-hour readings. FRI 7 (7:30 pm): Anna Mloduchowska & Jacqueline Bell Launch - and readings.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. THU 15 (7:30 pm): Southgate Library Fiction Book Group.

STANLEY A MILNER LIBRARY 7 Sir Winston Churchill Square, 3rd FL Boardroom, 496-7000. Every second WED of the month, Talking Book Club. SAT 3-SUN 4: Fall Book Sale: paperbacks, adult fiction, children's materials, large print and other language materials.

STROLL OF POETS <http://www.ccnnet.ab.ca/stroll>. SUN 4: A Festival of poets reading stroll. SUN 4: A Festival of poets reading stroll in Old Strathcona venues. *Strathcona Legion Griffin Union, 10416-81 Ave. Sheri-DWilson, 10 am; Tim Lander, 11 am brunch. *The No Bards Barred Bar and Poetry Sweatshop, with Dean McKenzie and the Jupiter Trio, perform Alen Ginsberg's "Howl". *The Stroll of Poets: Breadstick Cafe, Alhambra Books, The Bagel Tree, Greenwood's Bookshope, Misty On Whyte Alhambra Books, Traveller Antiques, Orlando Books, 1 pm.

U OF A Lower Floor, Cameron Library. WED 7-THU 8: Library booksale (9am-3pm).

U OF A HC 4-29, THU 1 (12:30 pm): Reading by Lisa Robertson. HC L-3. FRI 2 (noon): Reading by Katherine Govie.

U OF A Lister Hall, 87 Ave, 112 St., 439-7814.

special events

CELTIC HARVEST FAIR Laurier Park, 454-0187. SAT 3 (11 am-9 pm): Musicians, crafts.

EDMONTON BICYCLE COMMUTERS' SOCIETY (EBC) Alleyway entrance, 10407-80 Ave., 433-2453.

FIRE PREVENTION WEEK 1998 <http://www.gov.ab.ca/lab/oct-4-10>.

MID-AUTUMN (MOON) FESTIVAL Strathcona Chinatown Mall, 436-1534. SAT 3 (12-6 pm): Dance, music, drama, Tai Kwon Do, and food sampling.

SCOUTS CANADA Edmonton Region, West Edmonton Mall, Phase II (near the whale), 463-1225. FRI 2-SUN 4: Fall Popcorn Fundraiser, Popcorn Castle: Scouts Canada is building a castle out of popcorn cents at WEM, support Scouting by purchasing popcorn.

sports

BADMINTON ON ICE WEM, Ice Palace. SAT 3 (12-4 pm): Presented by the Royal Glenora Club to promote Badminton. Proceeds to the Youth Emergency Shelter.

HORSE RACING Northlands, 471-7379. MON 8: SUN: Simulcast racing. THU 28: Northlands Live Racing, 6:30 pm, spectrum.

MARTIAL ARTS Butter Dome, U of A, 435-0336. FRI 2 (7 pm): Self Defense Seminar by Mr. Joe Foster - 6th Degree Kanzen Kenpo Black Belt.

RUGBY Ellerslie Rugby Park, 988-5245. SAT 3: ERU Finals. SUN 11: Provincial Finals.

theatre

AND THEN THERE WAS ONE / AND THEN THERE WAS ONE TOO Salisbury Composite High School, 467-8816. Mystery Dinner Theatre. Oct. 28-29.

BERMUDA AVENUE TRIANGLE Mayfield Dinner Theatre, 16515-109 Ave., 483-4051. Broadway's newest hit, until Nov. 8.

DICK MACY AND THE SWING FELLAS Celebrations Dinner Theatre, Neighborhood Inn, 13103 Fort Rd., 448-9339. Sal Ciceloni has big plans for his swing club-big illegal plans that! Plans that include kidnapping and murder! Meanwhile, Charity Cherub has very important news to share, Tuesday Wednesday has fallen for the wrong Man! Oct. 15-Dec. 20, New Year's Eve Bash. Dec. 31.

DIE NASTY Varscona Theatre, 10329-83 Ave., 433-3399. The Live Improvised Soap Opera. Every MON night @ 8 PM.

DON JUAN IN CHICAGO Varscona Theatre, 10329-83 Ave., 488-4262. Presented by The Edgewise Ensemble. By David Ives, directed by Jeff Halaby. Don Juan, a bookish nobleman wants to be immortal, so he calls up the Devil. Until Oct. 6, 8 pm.

THE GRAPES OF WRATH Minnis Centre for



Classifieds

Empire Building, 307, 10080 Jasper Avenue, T5J 1V9. Ph: 426-1996. Fax: 426-2889

MUSICIANS WANTED

Vocalist and bassist wanted for rock/blues/funk/jazz band • covers and originals • ready to gig (weekends) • have rehearsal space • must be 18-30 with experience, own gear and good attitude. Call Cory @ 488-0611

na1001

Amateur Musicians wanted: The Cosmopolitan Music Society: CMS Adult beginner Band Program. CMS will teach you how to play an instrument. If you play or sing already or used to, there are adult bands ranging from elementary to advanced and a chorus. Contact CMS at 432-9333 for more info.

na0827

FLOATING HEAD PEOPLE: B52s, Beatles, Bare Naked Ladies, Crash Test Dummies, Madness, Specials types seek others to create hummable fun-pop-rock band with male and female lead vocalists (18-24). Sarah R. and David 482-5436.

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CREAM the Creative-collective to Realize Electronic Arts, Multimedia and Music is inviting more photographers, writers, digital designers, artists, web techies and keyboardists to meet for new media future. David and Jade 482-5436.

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Bass player needed asap for weekend work, plus some three nights. Established band - dates already booked. Please call 482-2317.

na0924

CHARISMATIC poet male lead-singer (31) into RadioHead, Blue Nile, Hot House Flowers, Van Morrison, Neil Young looking for highly melodic acoustic/electric/rhythm lead guitarist for song-writing and band building. ZED 482-5436 or 988-4037.

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ROCK-JAZZ KEYBOARDIST (24) is open to create new melodic original progressive rock, jazz-rock or pop-rock oriented projects aiming for international success. Serious adrelinin non-drugged creativity. Peter 482 5436.

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Bassist required for modern rock band. Full time, recording, management and endorsements. Female preferred. Needs gear, vocals and fashion sense. 435-1251.

na0924

ELECTRONICA MUSIC CLUB free membership. We do Dance, R&B, Industrial, Techno, Ambient, Jungle, R&B, Hip-hop, etc. Call TomMeister K. 479-3825.

na0618

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Fiddle lesson in the Bonnie Doon area call 450-2058.

VW0917-1001 (3 wks)

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Raylene @ 437-0897.

VUE0910-1001 (4 wks)

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VW0924-1013

Beginner Flute Lessons, call Zoe at 438-2824 or 431-1677. Certificates & references upon request.

VW1001-1008 (2wks)

GUITAR LESSONS - Beginner / Advanced / Acoustic / Electric / Bass.
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VW0924-1001 (2wks) AET

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VW1001-1008 (2wks)

HELP WANTED

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New Whyte Ave. location. Ten F/T
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Bond Marketing 433-0007.

VW0924-1015 (4wks) BOND

HELP WANTED

Salon: Salon Old Strathcona's Unique Fashion Studio seeks pattern making and alteration crafts persons. Commissioned to teach in workshop setting. Classes on Monday night begin mid October, 7:30-10:30 pm, for 6-8 weeks. Teaching registration info 437-6651, 10324 Whyte Ave.

VW1001-1008 (2 wks)

HELP WANTED - cocktail waitress wanted. Apply in person with resume to John at 5552 Calgary Trail S.

VW1001-1008 (2 wks)

SAIL AWAY
Lots of jobs working for cruise lines.
call 416 969 0007 to find out more.

VW0924-1001 (2wks)

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VW1001-0129 (5 wks)

REWARD

Reward for the phone # of James Edwin Miller, age 36, call Alternative Video 429-2232.

VW1001 (1wk)

SMOKING

Nicotine Anonymous
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VOLUNTEER

Can you spare one morning or afternoon a week? The Learning Centre-Literacy Association is looking for people to help adults develop their literacy skills. Volunteer at the Centre and help others make positive changes for themselves and their communities. Contact Phyllis at 429-0675.

MILLWOODS VOLUNTEER RECRUITMENT: Help children learn at the Millwoods Welcome Centre for Immigrants. Our Homework club for children (grades 1-12) is held Mon, Wed & Thu, 3:30-5:30pm. Volunteer as much time as you can. pH MWCI at 462-6924.

Alberta Human Rights & Civil Liberties Association: Looking for free or nominal cost office space. Contact: John at 463-3948 or Raphael at 420-1661 (B).

Alberta Human Rights & Civil Liberties Association: Need donations of office equipment: computer(s), printer(s), fax machine, photocopier, typewriter. Contact John at 463-3948 or Raphael at 420-1661 (B). 451-4656 (H).

The AIDS Network needs volunteers to organize a variety of events for AIDS Awareness Week, Nov. 23-30 1998. Please call Clare or Colin for more info at 488-5742.

ESL TUTORS NEEDED: Volunteer to teach English to adult immigrants; daytime weekdays/weekends available; small groups; training provided. Call Scott 424-3545.

Make a world of difference by volunteering only 2 hrs. a week with a family in need. Contact Karin Boyd, The Arbutus Volunteer Foundation (Alberta Family & Social Services). 427-8564 or kboyd@arbutus.westerncanada.com.

Are you caring? Interested in learning about new cultures? Can you volunteer? Call Dulari, New Neighbours, EISA 474-8445.

Be Enlightened, Be a Leader, Be Amazed...Be a Volunteer! The Edmonton YMCA Enterprise

Centre has volunteer opportunities: instructional aides, group facilitators, tutors/mentors, recreation leaders. Meet new people, gain job skills and experience while helping the community. More info. call 492-8428.

The Boys' & Girls' Clubs of Edmonton, a non-profit organization that provides quality programs for children and youth is seeking volunteers. If you would like to be a role model or just help out. Contact Brad at 422-6038.

Add a New Dimension - Volunteer! The Friends of University Hospital are looking for responsible adults to join or Gift & Candy Shop volunteer program. Meet new people, gain job skills and experience while helping the community. More info. call 492-8428.

Community Greenways is a plan to create a network of tree-lined multi-use trails using abandoned railway lines and utility corridors, connecting 40 Edmonton Communities. Volunteer canvassers are needed please call 423-4003.

Give the gift of community to the residents of Capital Care Grandview. Help someone maintain their independence. Our residents need volunteers to escort them on trips out of the centre. Commitment: on-call 1-3 trips a month. 6215-124 St. pH Volunteer services at 496-7104.

Would you like to learn about mental illness, and develop new skills and new friendships? Volunteer with **Canadian Mental Health Association** and made a difference in someone's life! Call Paddy at 414-6300.

Citadel Theatre seeking committed volunteer ushers for the 98/99 season. Friendly people, great benefits. Call Andrea @ 426-4811, ext. 4240 for more info.

Retired couple that can spare 4-6 weeks to drive around Alberta following a man running to raise awareness on M.S. Must have class 3 hitch. For more info call Rakesh at 465-5531.

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VW0924-1029 (1wk)

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VW0917-0924, 1001 (2 wks) (1wk)

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VW0917-1008 (4 wks)

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0906-0924 (1wk)

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VW1001 (1wk)

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lic. 132239

VW1001-1022 (4 wks)

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lic. 132673

VW1001-1022 (4 wks)

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VW0924-1008 (3wks)

ESCORTS - MALE

Robert

I'm an independent, handsome and sexy male escort, available 24 hr. 970-2877.

VW1001 (1wk)

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Special**

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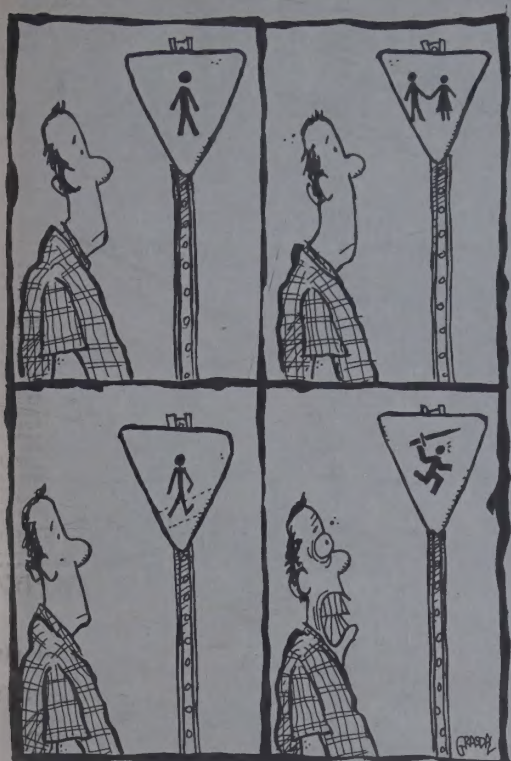
LADIES ALWAYS
(403) **CALL FREE**

MEN
(403) **CALL FREE**

418-3636 418-4646

The GrapeVine Club Inc. does not pre-screen callers and assumes no liability when meeting through this service. Adults only 18+. For entertainment purposes only. This is a FREE CALL within the local Edmonton calling area, otherwise long-distance charges may apply.

HEY EDDIE! by GRASDAL



So that's why they call it punk rock...

Security personnel (bottom right) do their best to keep a sold-out crowd (500-plus) at Rebar off the stage at Sunday Night's AFI show. Davey Havok, lead singer of the San Francisco-based band, has other ideas, as he and guitarist The Artist Still Known As Mark (a name that caused much hilarity in the *Vue* office this week) crank the show's energy level up one more notch.

Photo: David Williamson

FAST LOOKS

True Stories

#3 IN A SERIES

"I had just broken up with this guy in college and when I came home for the holidays, my Mom suggested I try Telepersonals. So one day I was just listening to a bunch of ads and...

what totally attracted me was that he was 6'2, because I'm 6'1. He had a nice, clean-cut voice and that's exactly what he was. It turned out we had this mutual friend, so I asked him about Matthew. I got a thumbs up. We've been travelling and doing lots of cool things together. I never ever dreamed this would happen when we met four years ago."

Della, 23

Women Seeking Men

I'm a 25 yr. old, 5'7" tall, 140 lb., physically fit female with long, brown hair. I'm looking for an easygoing, personable, fit male to share good conversation & much more. Box 2622.

I'm a 40 yr. old, 5'6" tall, curvaceous, voluptuous, romantic, passionate widow with short, dark brown hair & beautiful, brown eyes. I'm looking for a tall, dark haired gentleman with similar qualities, to start a friendship that hopefully will become more. Box 8737.

I'm a 24 yr. old, 5'7" tall, employed, attractive, single, white female with short, auburn hair & green eyes. I'm looking for a friendship that might lead to a long term relationship. If you're 24-30 yrs. old, tall, attractive, & mature, get back to me. Box 8462.

This is Carol. I'm a 29 yr. old, active, attractive, single, white, Scorpio female who's open-minded, adventurous, fun-loving, & easygoing. Box 6512.

My name is Jennifer. I'm a 26 yr. old, 5'2" tall, 118 lb. female with shoulder length, brown hair & brown eyes. I enjoy outdoor activities, sports, or just watching a movie at home. I'm looking for a 25-35 yr. old male who knows where he's going & what he wants out of life. Let's start with friendship, casually date, & see where it goes from there. If you're interested & you'd like to know more, box me. Box 7920.

My name is Judy. I'm a bright, ambitious female looking for a non-judgmental male. I like motorcycles, pool, & much more. Box 6722.

I'm a 5'8" tall, bright/wright proportionate, very nice looking female with shoulder length, blonde hair & brown eyes. I'm a smoker & social drinker. I love most things in life. I'm looking for a nice looking guy to start dating & see where it goes from there. If you have all your hair, you don't wear glasses, you're 25-43 yrs. old, over 5'11" tall, & not overweight, give me a call. Box 2498.

I'm a 24 yr. old, 5'6" tall, 130 lb. with dark brown hair & bright green eyes. I enjoy dance music, country, rock, sports, working out, kick boxing, movies, dining, & more. I'm a non-smoker & social drinker. If you'd like to know more about me, leave me a message. Box 8913.

I'm looking for a man who's attractive, blessed, cunning, deviant, erotic, fun-loving, goofy, honest, intelligent, a joker, kind, loving, manly, noble, optimistic, passionate, quiet, rebellious, stable, talkative, variable, witty, x-ratable, & zealous. The only letters missing are u & y. Box 8906.

I'm a 26 yr. old, 5'6" tall female with big, brown eyes, & brown hair. I'm looking for a honest, sincere, handsome, free-spirited male who's friendly & easygoing. Box 8869.

I'm a 50 yr. old, 5'6" tall female with red hair & blue eyes. I'm looking to meet someone, become friends, & see where it goes from there. If you're active & enjoy the outdoors, movies, skating, & sports, give me a call. Box 8804.

Men Seeking Women

I'm a 69 yr. old, 5'8" tall, non-smoking, healthy, happy, active, easygoing male looking for a 60-72 yr. old, non-smoking female with similar interests. Box 7274.

My name is Carter. I'm a 57 yr. old, 6'1" tall, 194 lb., down-to-earth, affectionate, sincere, kind, considerate male with a good sense of humour. I'm emotionally & financially stable, & have no dependents. I love dancing, traveling, long walks, & much more. I'm looking for an affectionate, caring lady to be my soulmate. Box 9737.

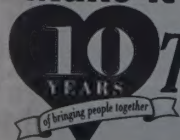
I'm a 38 yr. old, 5'10" tall, employed, single male with sandy blond hair & changing hazel eyes. I'm new to Edmonton. I'm looking to meet a lady with aspirations toward a long term relationship. You should be ambitious, confident, responsible, thoughtful, spontaneous, humorous, & sincere. I enjoy pool, chess, skating, dining, hiking, cards, Scrabble, the outdoors, & quiet evenings. Box 9193.

I enjoy swimming, the races, church, movies, auctions, & more. I'm looking for someone to share my life, talk to, trust, & confide in. Please give me a call. Box 5206.

My name is Tracy. I'm a 32 yr. old, sexy, divorced, 5'9" tall, 165 lb., clean-cut, clean-shaven, divorced father with brown hair & brown eyes. I'm looking for a pretty, sexy, bright/wright proportionate female who doesn't smoke or do drugs. I like country music, dancing, comedy, theater, hockey, swimming, skating, & horseback riding. I have a sarcastic sense of humour. If you think you'd like to get married, settle down, & have a family, leave me a detailed message Box 5577.

I'm a 38 yr. old, 6'1" tall, 220 lb., clean-shaven, educated, employed, physically fit, attractive, single, white male with a full head of brown hair & brown eyes. I'm a non-smoker & light, social drinker. I'm looking for a younger woman with no dependents & similar qualities. If you're sexy, sensual, articulate, & a good conversationalist, let's start a friendship that hopefully will lead to a committed relationship. Box 8296.

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ROOMMATES DRINKING YOUR BEER?



"SEARCH FOR SASQ" AND YOU COULD WIN A COOL KOKANEE FRIDGE OF YOUR VERY OWN.

Keep your Kokanee safe in your own refrigerator. To enter simply find Sasq. in the above photograph and circle him. Then complete the ballot portion of this ad and mail to: "Search for Sasq" Contest, PO Box 1818 Edmonton, Alta, T5J 2P2. First draw, Thursday, October 8, 1998. Final draw, Thursday, October 22, 1998. Each winner will be contacted by phone. One entry per person, per day. One fridge will be awarded per day for 15 days, 15 refrigerators in total.



Skill testing question: $(13 \times 6 + 10 - 8) =$ _____

Name: _____

Address: _____

City: _____ Postal Code: _____

Telephone: _____ Age: _____

Signature: _____

PRIZE: All participants to correctly identify the Sasquatch will be entered into a draw for the daily prize of one Kokanee mini-refrigerator (approximate value: \$350.00). *Note: The winning entrant will be responsible for the arrangement, cost of delivery and installation. Prize will be awarded 4-6 weeks after contest closing date.

RULES AND REGULATIONS: The selected entrant will be required to correctly answer, unaided, a mathematical skill testing question. Prizes must be accepted as awarded, and no substitutions will be made whatsoever. Odds of winning depend on the number of entries received at each campus by contest closing date. To enter and be eligible to win, the person must be a permanent resident of Alberta and not a licensee, or an employee or contractor of Columbia Brewery (the contest sponsor), its affiliated companies, a member of the immediate family of or domiciled with any of the foregoing, the Alberta Liquor Commission/Distribution Board, prize suppliers, licensed establishments or the contest organization. Kokanee reserves the right to terminate this contest at any time.

Kokanee
It's the BEER out here.